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BALZAC'S DRAMATIC TECHNIC IN "LE PERE GORIOT"

RAY P. BOWEN, *University of Oregon.*

It has before been remarked that Balzac possessed a keen sense of dramatic situation and dialogue,¹ and Gautier and Dumas early praised his dramatic powers.² Little discussion, however, has been given to the dramatic construction of his novels. Professor Hastings has said that, "at times, the novelistic framework seems to drop completely, and stage scenes, which might be transported to the theatre, and the actors without the change of a word, stand forth in bold relief."³ He does not, however, go into the matter more deeply, nor has he attempted to analyze any of the novels in order to point out how strictly this is true, nor to indicate to what extent any one novel conforms to the structure of a drama, much less tried to make clear just what dramatic technique the author displayed in his novels. It has seemed to me that *Le Père Goriot* lends itself readily to this sort of treatment, and that an analysis of it would reveal very definitely the author's method of dramatic structure. Although the theme has been adapted to the stage three times,⁴ the manner of treatment has not been characteristic of Balzac. The casting of this novel into dramatic form is the great trick of style by which Balzac intensifies the interest of the plot and lends reality to the characters. Not only do the individual characters stand out with the actuality of actors, but the author's grouping of characters suggests the arrangement required by the limitations of a stage. All dramatic moments have the vividness of a scene being enacted before

our eyes, for nothing is left to the imagination as to setting or motivation of action. Just the mere telling of the tale would not lend itself to such concrete representation as does a drama.

Like *Les Ressources de Quinola*, *Le Père Goriot* has a long prologue.⁵ The most satisfactory division of the rest of the novel would seem to be into three acts rather than the usual five. As a slight precedent for this exception to Balzac's own division of his plays into five acts we have the fact that his *Le Faiseur* was presented after his death in three acts under the name of *Mercadet*,⁶ and this proved to be the most successful of all the author's plays. The first act will, according to my division, contain fifteen scenes, marked not as in the French tradition, by another person's entering or leaving, but by a shift of place, usually from the *pension* to the home of one of Rastignac's lady friends. There is, however, very little change of persons during a scene. The second act would contain nine scenes, and the third sixteen.⁷

Balzac's dramatic sense seems inclined to follow the classic ideals,⁸ even as to the unities. As far as the nature of the struggle is concerned there is unity of plot. All the action takes place in Paris, and for the most part in the Maison Vauquer. There is but a shifting back and forth between the boarding house and the social realm to which Rastignac aspires. The time allowed after the action of the drama begins covers only a few weeks.

The struggle arises between the ambitions of individuals and the power of a thor-

¹See Hastings, W. S., *The Drama of Honoré de Balzac*, p. 6.

²*Ibid.*, p. 318.

³*Ibid.*, pp. 6, 139.

⁴The first of these adaptations was made by Ancelot and Duport, entitled, *Le Père Goriot, comédie en 2 actes mêlée de chants*. First presented at the Théâtre du Vaudeville, Paris, March 6, 1835. The next adaptation was by Théaulon de Lambert, Comberouse, and Jaime, senior, entitled, *Le Père Goriot, drame-vaudeville en trois actes*. First presented at the Théâtre des Variétés, Paris, April 12, 1835. The third was an adaptation by Adolphe Tabarant, entitled *Le Père Goriot, drame en cinq actes*. First produced at the Théâtre Libre, Paris, October 24, 1891. This play follows rather closely the novel.

⁵See Professor T. A. Jenkins' edition of *Eugénie Grandet* (Holt), p. 197 where he recommends a prologue and four acts.

⁶August 24, 1851.

⁷For the pagination of these divisions I refer to the author's *Oeuvres complètes*, vol. 4 (Edition Houssiaux). Prologue, pp. 1-46. Act I, pp. 46-140; the scenes end on pp. 54, 70, 74, 78, 87, 99, 101, 111, 116, 117, 120, 128, 129, 130. Act II, pp. 140-179; the scenes end on pp. 146, 148, 152, 160, 162, 167, 169, 174, 179. Act III, pp. 179-244; the scenes end on pp. 186, 189, 192, 207, 208, 210, 214, 215, 216, 217, 221, 233, 235, 240, 241, 244.

⁸Cf. Hastings, *Op. cit.*, p. 7.

oughly corrupt Parisian society. Rastignac wants a place for himself in that society; Vautrin wants a place there for himself, but through the favored position of the various young men whom he loves and defends; Goriot wants a place there for his daughters whom he loves with a passion as intense as any human is capable of feeling. The element that binds the three acts together is the fact that they all present the same antagonist in this selfish and deceitful social world. This society opposes the ambitions of the three chief characters from three different points of view. It frustrates Rastignac's pure idealism, the avowed hostility of the criminal Vautrin, and the love of the doting old Goriot for his daughters. The drama presents a study of youth, hardened middle life, and fond old age, facing that society and meeting with defeat. Rastignac is inspired by selfish, though not cruel, personal ambition. The secret of Vautrin's motives he gives in his own words, "J'ai la passion de me dévouer pour un autre." This passion explains his whole life, as the love of Goriot explains his willingness to suffer for the sake of his daughters. Thus I have called the three acts, Rastignac, Vautrin and Goriot respectively, for the action progresses in that order. As has already been said, the common antagonist affords a unity of theme, but the action is definitely dovetailed also by the influence that each character has on the fate of the others. They are brought together in this out of the way third-rate boarding house just as Rastignac is beginning his career, when Vautrin is well along on his, and old Goriot is about to end his. So the latter two have far more influence on Rastignac than he on them.

In a way the drama takes the form of a Racinian tragedy, since it presents the psychological study of this young man's gradual moral disintegration. While his complete history is not given in this one novel, the path along which he will go to his spiritual destruction is clearly indicated. His fine character is definitely defeated in this book. The rising action in his struggle begins when he cries out (according to my division) in act I, scene 3, "Je réussirai," as he posts the letters to his mother and his sisters begging for money. Balzac adds, "Mot fataliste qui perd plus d'hommes qu'il n'en sauve." The climax of the struggle the author describes in his own words

in scene 9 of the third act: "Déjà son éducation commencée avait porté ses fruits. Il aimait égoïstement déjà. Son tact lui avait permis de reconnaître la nature du cœur de Delphine, il pressentait qu'elle était capable de marcher sur le corps de son père pour aller au bal, et il n'avait ni la force de jouer le rôle d'un raisonneur, ni le courage de lui déplaire, ni la vertu de la quitter." Personal ambition is now master of him. The boy remarks of his mistress, "Elle ne me pardonnerait jamais d'avoir eu raison contre elle dans cette circonstance." This circumstance was Delphine's total indifference to her dying father. She would not allow his suffering to interfere with her pleasure. At the very end of the story Eugene confirms his weakness by abandoning his ideals declaring, "A nous deux maintenant." It is a final avowal of defeat. So it is after all Rastignac who is the main protagonist, though Goriot's sufferings alone are tragic. He has loved his daughters too much. The excess of his ruling passion destroys him.

The prologue not only gives the setting with full Balzacian minuteness and with emphasis upon the relation of environment to character, and the time of the action, but also a detailed discussion of the characters and their history up until the action of the drama begins. The seven boarders who live in the house, "les enfants gâtés," of Mme. Vauquer, are described first from an economic point of view according to the rooms they occupy. They are again portrayed with much greater detail in a manner that recalls the "close-ups" in the movies of today, according to their relative importance in the development of the plot, and to their relation to each other. Mlle. Michonneau and M. Poiret, who play opposite each other, are portrayed first. Then come Mlle. Taillefer and Mme. Couture, who belong together. The main characters are shown last: Rastignac, Vautrin and Goriot. This arrangement indicates the order in which each of these three will assume the center of interest. Mme. Vauquer, the fat Sylvia and Christophe contribute, along with Poiret, the comic element, and are described only as a part of their essential background, the boarding house itself.

There is a very clear break between the prologue and the first act, and between each two of the three acts themselves. These transitions are brought about by sudden

shifts of main interest, and in the atmosphere. At the end of the prologue the boarders are having an hilarious time about the table of their hostess and are making gay sport of poor Goriot. In what I have called scene 1 of act I we are immediately plunged into the serious problem of Rastignac's efforts to keep pace with the fashionable world. His first remark is, "Si j'étais riche, je serais allé en voiture, j'aurais pu penser à mon aise." This gives at once the dominant note of the whole act—the desire to procure sufficient money to satisfy his ambitions. At the end of act I Vautrin seems to be in the ascendancy, although he has not yet broken Rastignac's will to the point of securing him as an accomplice in a despicable deed. The first scene of the next act shows clearly that Vautrin's undoing is inevitable, even though the vein of the scene is humorous, due to the typically inane speeches of the "idemist" Poiret, and is quite in contrast with the seriousness of the conversation between Rastignac and Vautrin at the close of the preceding act. The second act, as I think, ends with the highly dramatic scenes of the arrest of Vautrin and the dismissal of Mlle. Michonneau with Poiret from the *pension*. Act III opens with Père Goriot apparently in the ascendancy. He is at last happy, for he is to dine with his daughter in Eugene's new apartment. He is, however, doomed to die very shortly in his miserable garret room in the Maison Vauquer essentially deserted by his daughters. Each of the respective acts has had a certain amount of unity within itself due to the placing of the center of interest on one of the three main characters.

Of course in the novel one scene leads to another without any break, but even so, should several of these scenes be lifted out and be put upon the stage, they would hold together with much the same solidity as those of a classical play. This is due to Balzac's brilliant dialogue which carries on the action step by step almost without the aid of the comments and explanations of his own to which a novelist is entitled. At the end of what I consider scene 2 in act I we find Rastignac declaring: "Vautrin a raison, la fortune est la vertu!" This prepares us in the following scene for the first step in his demoralization where he writes to his mother and to his sisters requesting money, and also for his first definite challenge to society, the beginning of the strug-

gle. The young medical student, Bianchon, has been scenting mischief for Vautrin through Mlle. Michonneau from the first, and so when in scene 7, act II, Eugene tells him that Vautrin has been very ill, he replies significantly: "Tu me confirmes des soupçons que je veux aller vérifier." He is present in the next scene at the arrest of Vautrin. Balzac is also very clever in carrying on the plot and preparing for situations by sharp contrast in succeeding scenes. The relationship between scenes 1 and 2 of act I he handles well by means of this contrast. The first pictures the disordered extravagance of Mme. de Restaud's apartment, and the second the refined atmosphere of the home of Mme. de Beauséant. Both women fit perfectly into their environment. Thus this contrast is necessary for a thorough understanding of the further development of both characters and plot, even though it does raise serious difficulties in stagecraft. In what I have called scene 8 of the first act Rastignac argues, "Si Madame de Nucingen s'intéresse à moi, je lui apprendrai à gouverner son mari. Ce mari fait des affaires d'or, il pourra m'aider à ramasser tout d'un coup une fortune." In the following scene Eugene visits for the first time the wretched room in which Père Goriot lives, and realizes now the great contrast existing between the manner of living of father and daughter. There seems to be no indication now that "ce mari" would help him amass a fortune since he is letting his wife's father exist in such dire want. The magnificent ball of Mme. de Beauséant which raises Delphine to the height of her social ambition precedes immediately the death scene of old, abandoned Goriot. So throughout, intensity of tragic effect is gained by contrast of one scene with another.

Thus we see that Balzac possessed a sense for dramatic scenes. The dining room as pictured in the prologue with all the boarders gathered about the table is typical of his powers of concentrating in one place all the elements the unfolding of which produces the drama. The setting out of which everything precedes is given in full. Every person reveals there the characteristics that indicate the rôle he will play. The brilliant dialogue subtly implies the entire plot. The gayety of the scene is in sharp contrast with the deep tragedy that is gradually evolved out of that setting. Then there is the fa-

mous scene 6 of act I, according to my arrangement, where under the arbor Vautrin reveals to Rastignac his philosophy of life which is distinctly in contrast with the younger man's idealism. We sense the power of the conflict between their two points of view and observe Rastignac's struggle against the great temptation to accept that of this man of the world. The most intensely dramatic scenes are, however, 6 and 7 of act II. Vautrin has the center of the stage under the spotlight, as the police force their way in to arrest him. The boarders and Mme. Vauquer stand back and in amazement stare at the trapped criminal. In the next scene after Vautrin has been led away, Mlle. Michonneau stands alone over by the stove, and the spotlight is on her. She is the object of the contempt of them all. They treat her as if she were loathesome and poisonous. No one will go near her except Poiret and he only on account of the jeers directed at him by the others. They both are driven from the house. The most pathetic scenes are the last two of act III—the grand ball of Mme. Beauséant and the death of old Goriot. At the ball all the guests have come to behold how their hostess will accept the news of the faithlessness of her lover. She was never more beautiful and never more self-possessed and gracious. At the close of the ball as the last guests are leaving, she makes her way to her coach, alone, except for the faithful Rastignac, says farewell to him, and departs. She is withdrawing permanently from the world, for she is retiring to a convent. In this scene the dignity and majesty of her personality reach their height. She, like Goriot, is "sublime." He, too, is alone at the very end except for Rastignac. At last he realizes the selfishness of his daughters, and all his love turns to hate. But his ruling passion has too long held sway over him. In the last moments this love reasserts itself. He plays his rôle to the end.

Balzac's humor, like Voltaire's grin, runs through this whole story. The most tragic scenes are found funny by someone, or are treated with the cool indifference that selfishness breeds. In the scene of the arrest of Vautrin, it is he who keeps up the bitter sarcastic bantering that has always been characteristic of him. After Mlle. Michonneau and Poiret have left the boarding house, the remainder of the boarders

join in noisy laughter and joking at the table. Even Père Goriot resents Rastignac's interest in all that has happened. Why should he concern himself about other people's sorrows when he can dine with his daughter? The woes of Mme. Vauquer, since her *pension* is now quite deserted, for Mme. Couture and Mlle. Taillefer, too, have gone, are ignored by the rest. Each is interested in his own affairs to the exclusion of all else. Selfishness, so nearly universal, will seize Père Goriot as its next victim, as is indicated by the last sentence in the second act. Just as he breathes his last, Mme. Vauquer cries to the two students who alone remain of all her former boarders, "Allons, Messieurs, à table, la soupe va refroidir." And it is Christophe, the poorest and most menial of all the characters in the book, who has to pay the *pourboire* to the grave-diggers who have buried old Goriot. The play seems then to be a *drame* in the French use of the word with its variations of pathos and humor.

Much has been written about the brilliance of the dialogue in all Balzac's novels. It not only reveals character but it binds the story together. Even the most casual remark contains hidden and very significant meaning. In the prologue Bianchon declares of Mlle. Michonneau, "Je lui trouve les bosses de Judas." Her treachery led straight to her betrayal of Vautrin. The realistic interview between Mme. de Langeais and Mme. de Beauséant in scene 2 of act I clearly indicates the rôle the latter will play and what her tragedy will be. Vautrin's words are always packed with significance. He seems never to have wasted a word. This is more nearly true of him than of any other of the characters. By most critics he is considered Balzac's greatest creation. The dialogue throughout the whole book is so poignant and full of meaning that the plot would hang together without further explanation on the part of the author. Indeed dialogue may well be Balzac's most effective dramatic feature.

In the main the characters are classical as far as their dominating passions are concerned, although the media in which they express them are realistic and modern. The intricacies involved in the development of the passions would not be adapted to the classical stage, if to any stage. Their scope is vast⁹ and therein does the author mani-

⁹ Cf. Flat, P., *Seconds Essais sur Balzac*, pp. 118-119.

fest his powers of imagination. There is one respect, however, in which the characters are admirably adapted to the stage. In every crisis they all react according to their fundamental psychology, and in perfect harmony with the rôle they play throughout the whole drama. There is no situation however tense wherein they strike a false key. This proves that Balzac grasps at the very beginning the essential nature of all his characters and never loses sight of it. This is necessary for the perfect functioning of a drama.

The play *Vautrin*, to choose that play of the author's which deals with one of the main characters in *Le Père Goriot*, has none of the dramatic powers of the novel. It presents a commonplace plot solved by means of the underworld of Paris in 1816. There is no sound character study, no brilliant dialogue and no artistic setting out of which the characters rise. The play does not even possess any dramatic moments, and the spot-light is never on any one character in a tense situation. *Vautrin* at the end briefly unties the knot of the mystery, and

departs with the police. The handling of the scenes is even more awkward than in the novel, and there is far less excuse for so many of the characters appearing at any one time in the drawing-room of the Duchess of Montsorel than there was in the boarding house of Mme. Vauquer. The restrictions required of a stage production seemed to deny Balzac the scope necessary for the full play of his imagination. *Vautrin* was a failure, but *Le Père Goriot* is perhaps the author's masterpiece.

We have seen then that Balzac had a sense for dramatic structure, not only as far as the struggle is concerned, but also in his building up of acts and scenes, and in his presentation of dramatic situations. His characters, however, which often require several novels in order to be fully revealed, are, even in any one of them, conceived with too complex psychology, and their actions are the results of too intricate a scheme of causes to fit into the requirements of an evening's performance. They prevented the author's success as a dramatist for the stage.

RICARDO LEÓN*

S. L. MILLARD ROSENBERG, *University of California at Los Angeles*

THE novels we read in translation are not always the best that are being written abroad. I have in mind as I say this the fifteen or more novels of Ricardo León, certainly one of the most notable Spanish novelists of this century. Only one translation, which I have not seen, is listed by Romera-Navarro thus: "*A Son of the Hidalgos*, translated by Catalina Paez (Mrs. Macmanus), Garden City, N. Y., 1921."

Ricardo León began life as a bank clerk and poet: an ill-starred combination in our own country; but it works well enough in Spain. At the age of twenty-four, León had published a little book of verses, *Lira de Bronce*, let us suppose, out of banking hours.

He was also a newspaper correspondent, whose articles were so timely and interesting as to be copied throughout Spain. Then, like many other newspaper men, León tried his hand at a novel, spending hard-earned pesetas on postage with which to send it the rounds of the publishers, all of whom sent it back. It seemed likely that something was wrong with the publishers. It is, you know, pretty hard to convince an author that something may be wrong with his manuscript; but León, instead of suspecting the publishers of bad judgment, began to wonder what was the matter with his novel, and decided it was the title, a very melancholy one. So he scratched it out, wrote a better one, in fact, an excellent one, and again sent the manuscript on its way. This time it was immediately accepted and sent through edition after edition. The excellent title was *Casta de Hidalgos*. I think "Of Noble Breed" would be a bit better than the one Mrs. Macmanus

* Slightly changed for the *Modern Language Forum* from a radio talk over the University of California Broadcasting Service, in the series LEADERS OF CONTEMPORARY THOUGHT IN FRANCE, GERMANY AND SPAIN, on July 19, 1932.

chose for her above-mentioned translation, since the word "hidalgos" has in English suffered a slightly pejorative shift.

At that time León was just thirty years old, being born in '77. The public delighted in *Casta de Hidalgos* and clamored for more novels from the same hand. León was pleased to gratify them and within four years there were four more novels. The fifth is called *Los Centauros*, our present-day centaurs, half man and half beast, who though intelligent use their intelligence to serve desires wholly material, who though powerful use their power destructively, to corrupt a society which even at its best is sustained only by the unremitting zeal of devoted men and women. The absorbing story is its own moral, a severe warning, applicable to America even more than to Spain, against the danger of great wealth, of great power, in the selfish hands of the sensual and cruel.

But, says Ricardo León, it was not always so. Society used to be a real check on the ruthless and impious. It was a better society than the one we now live in. Let us strive, he exclaims with much passion, to recall, so far as possible, and re-establish that old, restraining society, again apply its sound social principles, and recapture if we can some of its vanished beauty.

From this point of view León has never departed; in only one of his novels does he refrain from dwelling on it.

By the time *Los Centauros* had been widely admired and perhaps as widely condemned, Ricardo León had become, at the age of only thirty-five, a distinguished figure, as poet, novelist, and stylist; but I think he was especially known, acclaimed, and denounced as a fervent prophet, who formed his visions into novels. At this moment he was given the highest official honor that can come to a Spanish man of letters, membership in the Royal Spanish Academy, very seldom awarded to so young a man. In spite of his indictment of modern ideals, or lack of them, he had touched the hearts of his countrymen, and of their cousins in Spanish America.

Though a capital storyteller, León is never content with mere narrative; he fills his books with rich color; his resounding periods, sonorous and melodious, sweep the reader aloft to some serene and lonely place, and leave him there to his own re-

flections. Above the dust and din León points out, on the far horizon, the afterglow of the splendid past, the glorious past of their common inheritance. "Come now," he concludes, "and I will show you certain lives as pure and brave as those of old, because those who are living them are holding fast to the things their forefathers, our forefathers, for ages had found good and honorable and beautiful." This, I think, is the core of León's novels; and I also think that such a novelist has a better grasp on reality than many so-called realists of exceeding cleverness who gather but do not assemble and assimilate their facts in the light of the romance of the good old days and who do not point out the significance in them. For the first-class novelist is a prophet and cares not whether his readers are willing to hear the truth about themselves. He tells it to them anyhow. And León tells it, as he sees it, in all his novels save one, his second, *Comedia Sentimental*, a delightful picture of the insouciant society collected in a country house near Malaga; there is no trace of the prophet in this charming tale. A few months after it, appeared *Alcalá de los Zegries*, where the old conflict between ambition and duty is renewed; here León's remarkable power of portraying not only a man but a community is first apparent. Next year, 1910, *El Amor de los Amores* illustrated another conflict, and the triumph of divine over human love. To this extraordinary book was awarded the Fastenrath prize of the Academia, an annual award of five thousand pesetas for the best novel of the year. In his next book, *La Escuela de los Sofistas*, León tells no story but presents, in conversation form, opposed ethical and esthetic doctrines. A second book of verse came out in 1911, *Alivio de Caminantes*; the proem has a passage that characterizes not only these lyrics but I think also, to some extent, the novels.

Por aliviar el camino
y entretener las jornadas
he compuesto unas tonadas
a lo humano y lo divino;
querellas de un peregrino
que, en los yermos de la vida,
canta con voz dolorida,
de esperar desesperado;
versos con que un desterrado
llora su patria perdida.

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The poems were followed by the already mentioned *Centauros*, in which is the loveliest of all his women and the unforgettable Juan de Tarfe. His next work, *La Voz de la Sangre*, 1915, is a group of essays, breathing the same intense, retrospective patriotism as *La Escuela de los Sofistas*, persuasive, strongly picturesque. In 1916 another series of essays, *Los Caballeros de la Cruz*, ardently extols the excellencies of Spanish art, literature, and life to and through the *siglo de oro*. War correspondence, *Europa Trágica*, was collected in 1920. Then, after ten years, León returned in 1922 to the novel with *Amor de Caridad*, followed by another every year or two, among which the most representative are *Humos de Rey*, 1923; *El Hombre Nuevo*, 1925; *Los Traba-*

jadores de la Muerte, 1927; *Jauja*, 1928, and *Las Niñas de mis Ojos*, 1929.

My preference is still with the earliest, *Casta de Hidalgos*, and its early successors, *Alcalá de los Zegries* and *Los Centauros*, in spite of what is to me a defect almost absent from the later novels; I mean his attempt in his earlier style (again excepting the delightful simplicity of the *Comedia Sentimental*) to reintroduce the *siglo de oro* diction and manner, usually with success but occasionally with perhaps a bit too much insistence. I am glad he afterward allowed his natural eloquence to have its way; but in some of León's later works I miss at times the seductive poetry which like a perfume rises from the early group.

BEGINNINGS OF GERMAN LANGUAGE INSTRUCTION IN THE UNITED STATES

EMIL TOEWS, *University of California at Los Angeles*

A FEW months ago a newspaper columnist repeated the comment that by virtue of a single vote in one of the sessions of the Second Continental Congress the English language rather than the German became the official language of the United States. Whether the remark is as true or as important as indicated or not, it suggests that the development and influence of the German element had an early beginning.

Where and when and why did German instruction actually begin? Where, when and why did it become a part of the curricula of secondary and higher institutions? What sort of teachers gave this instruction, and under what circumstances was it given? Certainly, we are all interested in such questions, and I shall try to furnish the answer to these and a few other closely related questions.

Toward the close of the seventeenth and the beginning of the eighteenth century, there began to migrate to this country a large number of German colonists who hoped to find a place where they could live undisturbed according to their religious convictions. The first of these immigrants were Mennonites, who in 1683 settled in

German town, Pennsylvania. At about the same time or soon thereafter, "Dunkers" also settled in Pennsylvania, while a group of "Labadists" settled in German Valley, New Jersey. From 1701 to 1713, due to the "War of the Spanish Secession," there took place the so-called "Massenauswanderung der Pfälzer." These Palatinates came mostly to Carolina, Virginia, New York and Pennsylvania. From Pennsylvania many of the settlers moved southward. Some remained in Virginia, while others moved as far south as South Carolina and Georgia, where the Salzburger also settled in 1734.

So continuous and so great was this influx of German emigrants that by 1776 (at the time of the Second Continental Congress) there were some 225,000 Germans within our borders. More than half of the population of Pennsylvania were Germans.

The first German instruction in this country was to be found, of course, in the parochial schools of these various settlements. The German parochial schools in Pennsylvania, North Carolina, Virginia, and in other British colonies where the Germans had advanced in large numbers, are about as old as the settlements themselves, says Viereck. And, although these settlers desig-

nated themselves as Pietists, Mennonites, Dunkers, Herrnhuters, German Quakers, Reformed Lutherans, or simply as dissenters, fostering the most diverse interpretations of the Scriptures, they all agreed on one point. They thought, like Martin Luther: "We can dispense with burgomasters, princes, and noblemen, but not with schools, for they must govern the world."

However, these colonists did not only *think* thus; they also acted accordingly. As soon as a new settlement was founded, they proceeded forthwith to erect a school. It is reported that in a Herrnhuter settlement in Carolina the settlers felt themselves obliged to erect a building for church and school purposes even before their respective homes were completed. Accordingly, school attendance was taken just as seriously as the closely related elementary and religious instruction. Thus these colonists paved the way for the compulsory public school attendance of a later day.

It seems that the first German school was opened in Germantown, Pennsylvania, in the year 1702. The first teacher in this school was Franz Daniel Pastorius, a highly educated German scholar. In several respects he may be regarded as the "Moses" of the German exodus. He arrived in Germantown several weeks in advance of the thirteen Mennonite families who were to constitute the first permanent German settlement in America. When these families arrived on the sixth of October, 1683, Pastorius had already made the necessary preparations for their arrival. He first taught in the English Quaker school from 1698 to 1700. Since there were no textbooks he had to prepare his own. Thus, after a careful consideration of the needs of the community he published a reader, "The Pastorius Primer." He thoroughly realized that only such subject matter was justifiable as would help these colonists to adjust themselves to their new environment, and he personally lamented the fact that he had not spent the time he had devoted to philosophical hairsplitting to such practical pursuits as engineering and journalism. He was especially concerned about teaching the children both the English and the German languages, which was also the policy of later German-American educators. The Schwenkfelders, for instance, who numbered among the best pedagogues of the

time, published a book in 1764 in which appeared the following article:

"As to the practical sciences, in which our youth must be instructed in addition to a knowledge of the Truth and the fear of God, the ability to read and write must needs be the preliminary objectives, and since there are two distinct languages in common usage in Pennsylvania, our youth shall receive, as soon and as much as their capacity will permit, a thorough training in speaking, reading, and writing both the English and the German languages."

Following the opening of the first school in Germantown, others followed in rapid succession. In 1706 a second school was erected by the Mennonites in Germantown. In 1714 they erected one in Sallfort. It is in connection with the two latter schools that we read of the famous pedagogue, Christopher Dock. Of him Richard Boone, in the "History of Education in the United States," says the following:

"Among all the teachers of the province, the reputation of none is more worthy to be perpetuated than that of Christopher Dock. A simple but scholarly man, a Mennonite and a teacher, exceedingly conscientious, little acquainted with the ways of the world, but devoted to his school, he acquired a reputation as an instructor and companion of the young that, if the records of his life be true, makes him a veritable Pestalozzi in his way. . . . His life is historical though little known. He used a blackboard as early as 1725, instructed in music, and had a well developed method of primary numbers."

With the exception of about ten years, Dock taught in these schools continuously from 1714 until 1771. Of his writings his "Schul-Ordnung" is of special interest for us, this being the first book on pedagogy written in America. It not only describes the method and content of his instruction, but it gives us one of the most vivid and complete pictures of the instructor and his school in the colonial period to be found in our pedagogical literature.

Another school that became very famous is the Moravian School "Nazareth Hall." The building first served as the manor house of Count Zinsendorf. When the Count failed to return from a trip to his native land, it was opened, in 1759, as a boarding school for the Moravian youth. About this school, E. E. Brown, in "The Making of Our Middle Schools," has the following to say:

"Instruction was first offered in the elementary branches, and in the English, German, Latin, French, and Greek languages, history, geography, mathematics, music, and drawing. . . . The institution became widely known for the excellence

of its instruction and discipline. Pupils came from neighboring states, from Europe, and in considerable numbers from the West Indies. . . . German was the ordinary language of the institution at the start, but English soon took the first place, while German still received much attention. In the earlier years, the boys were required to use English and German, each three days in the week, for all ordinary conversation."

One could continue indefinitely to describe the schools and the institutions of the various sects and denominations. It would be interesting to describe the community of the Herrnhuters in Bethlehem, Pennsylvania, who took the children out of their respective homes when they were two years old and then brought up the boys and girls in separate institutions; or, one might describe the medieval monastery of the Dunkers in Ephrata where the Dutch "Martyerspiegel" was translated and printed; or one might relate about Mühlenberg and Schlatter, who played such an important part in the educational pursuits of the Lutherans in New Jersey; or one might describe the famous orphanage of the Salzburger in Georgia, and many other equally interesting institutions, but time will not permit. Suffice it to say, that in practically all of the communities of these 225,000 German colonists before the Revolution, the schools were of a superior order, comparing favorably with the best schools in New England.

There remain yet to be mentioned the printing presses of the time which were closely related to the educational system. In 1730 Benjamin Franklin printed a German book for church services. In 1732 he printed the "Philadelphische Zeitung" which however, was soon replaced by Christopher Saur's "Hochdeutscher Pennsylvanischen Geschichtsschreiber," later called the "Germantown Zeitung." In 1742 Christopher Saur printed a "Germantown Zeitung." In 1747 Franklin printed the first German catechism for the Lutherans. Since the first American newspaper, "The Boston News Letter," appeared on April 24, 1704, we can see that the German publications had a comparatively early beginning in this country.

Thus far in our discussion, German language instruction can hardly be called "foreign language" instruction. Only to the extent, perhaps, that the children of English neighbors received instruction in these schools, where usually both English and

German were taught, might it be called that. Let us therefore, turn now to the beginnings of German instruction as a "foreign language."

In view of the tremendous immigration of Germans, Benjamin Franklin, and all intelligent citizens likewise, considered it wise to assist the more desirable immigrants as much as possible in establishing themselves, in order to Americanize them the sooner. This objective was best attained by including German instruction in the American schools. Thus, the erection of the "Public Academy of the City of Philadelphia" in 1749, at the instigation of Benjamin Franklin and of the "Philosophical Society of Philadelphia," marks the beginning of foreign language instruction. English, German, French, and Latin were included in the curriculum. The purpose of such a school is best revealed, perhaps, in the address of Dr. William Smith at the one hundredth anniversary celebration of "Franklin College." He says:

"... Education, beside being necessary to the support of the spirit of liberty and commerce, is the only means of incorporating these foreigners with ourselves in the rising generation. . . . The young may be instructed and formed. The old can neither acquire our language, nor quit their national manners. The young may do both. . . . The young, when well instructed, have the prime of life before them, and their influence is strong and lasting.

"By a common education of English and German youth at the same schools, acquaintances and connections will be formed and deeply impressed upon them in their cheerful and open moments. The English language and a conformity of manners will be acquired, and they may be taught to feel the meaning and exult in the enjoyment of liberty, a home, and social endearments . . . and when once a few intermarriages are made between the chief families of the different nations in each county, which will naturally follow from school acquaintances and the acquisition of a common language, no arts of our enemies will be able to divide them in their affection; and all the narrow distinctions of extraction, etc., will be forgot—forever forgot—in higher interests."

In this Academy, which became a college in 1755, and a university in 1779, Mr. William Creamer was appointed instructor in German in 1753. To Mr. Creamer, who served in this capacity until 1775, belongs therefore the distinction of being the first "German" instructor in the first academy in America.

As in the Academy of Philadelphia, foreign languages were also added to the curriculum of the other academies. In the con-

stitution of the "Phillips Andover Academy" which opened in April, 1778, we read:

"There shall be taught in this seminary the English, Latin, and Greek languages, Writing, Arithmetic, Music, and the art of speaking; also practical Geometry, Logic, and any other liberal arts and sciences, *or languages* as opportunity and ability may hereafter admit, and as the trustees shall direct."

Although foreign languages were partially admitted in the curricula of the academies, they first received a permanent place in secondary education in the high schools near the middle of the nineteenth century. Because of the intimate relations that developed between France and the United States during the Revolutions of the two countries, and because of the impression that the refined manners of the Frenchmen made in America, French instruction was the first to be added to the high school curricula. The girls were especially encouraged to take French as a mark of refinement. The High School for Girls of Boston, which opened in 1826, was the first to offer French instruction. German instruction was first offered fourteen years later in the high school at Middletown, Connecticut. In reference to this school Grizell says:

"A small tuition fee was charged: two dollars per term for city pupils, four dollars per term for non-residents, and an extra fee of two and a half dollars for German, and one dollar and a half for drawing and painting. . . . The board of instruction consisted of . . . the principal and nine assistant instructors. . . . Four were special teachers of French, German, Music, and Drawing and Painting."

Some of the text-books mentioned are: Ollendorf's "Grammar"; George Adler's "German Reader" and "Progressive German Reader"; Jacob and Wilhelm Grimm's "Kinder-und-Hausmärchen"; Woodbury's "German Reader" and "Manual of the German Language."

The optimism with which Ollendorf speaks of the current "Reading Method" is interesting. In the introduction to the first lesson he says:

"In German every letter is pronounced. Hence it follows that foreigners are able to read the language with greater facility: reading is acquired in *one* lesson."

However, he allows considerably more time for learning to speak and to write also, for in the title page we read:

A New Method
of learning
to read, write, and speak
The German Language
in six months.

That German instruction was at first included in the high school curricula to meet the demands of the German public is brought out by the comparisons drawn by Inglis. In sixty-three towns of Massachusetts there were, in 1860, fifty-five high schools offering French, and only six offering German. The number of students enrolled is not given, but four years earlier there were in Ohio, where the Germans had settled in large numbers, one hundred and thirteen high schools with a total enrollment of 8,372 of whom 903 were studying German and only 180 were studying French.

There is another factor to be considered in the beginnings of German instruction, which also had an effect on the development of foreign languages in the secondary schools, and that is the addition of foreign languages to the curricula of higher institutions. We shall, in conclusion, therefore, consider the beginnings of foreign languages in our colleges and universities.

As in the secondary schools, French was introduced into the universities before either German or Spanish. As early as 1735 there was for a short time at Harvard a tutor in French, but the year 1780 is usually considered the beginning of French instruction in that institution, Simon Poulin having been granted the permission in that year to give private lessons. In 1779 it was introduced in Columbia College and in William and Mary College. In 1784 the Board of Directors of the College of Rhode Island begged Louis XIV to establish a Chair of French. In the petition we read:

"Ignorant of the French language, . . . we, too, imbibed the prejudices of the English,—prejudices which we have renounced since we have had a nearer view of the brave army of France, who actually inhabited this college edifice; since which time our youth seeks with avidity whatever can give them information respecting the character, genius, and influence of a people they have such reason to admire; a nation so eminently distinguished for polished humanity."

Thus the reason for the friendly relations between France and the United States, and for the desire of introducing French in the schools is very plainly stated. Of even greater consequence, however, was the establishment of the "Smith Professorship of French and Spanish Languages." Abdiel

Smith of Boston, bequeathed to Harvard University in the year 1817 the sum of \$20,000 to be used for instruction in these languages. The creation of this chair marks the beginning of foreign language instruction on an equal basis with the other subjects of the curriculum. Beginning with George Ticknor, who was appointed in 1817 to occupy the chair of the "Smith Professorship of French and Spanish," foreign language instructors ranked with other professors in the university faculty, having been theretofore considered merely as private tutors with little or no academic rank.

In 1825 another important step was made in the development of foreign language instruction. In that year a chair of modern languages was established at Bowdoin College, and our well known poet, Henry Wadsworth Longfellow, was appointed the first chairman. In his inaugural address he expressed perhaps as well as any one before or after him, the purpose of foreign language instruction. He said:

"The mere acquisition of a language, then, is not the ultimate object, it is the means to be employed in the acquisition of something which lies beyond. I should, therefore, deem my duty but half performed were I to limit my exertions to the narrow bounds of grammatical rules, nay, that I had done little for the intellectual culture of my pupil, when I merely put an instrument into his hands without explaining to him its most important uses. . . . And it will be my aim not only to teach the turns and idioms of a language, but according to my ability and as soon as time and circumstances permit, to direct the student into the literature of those nations whose language he is studying."

But even before Longfellow was appointed to this office, Jefferson had given foreign languages a very prominent place in his plans for the University of Virginia. In respect to the value of foreign language, he said:

"*French* is the language of general intercourse among nations, and as a depository of human science is unsurpassed by any other nation, living or dead. *Spanish* is highly interesting to us as the language spoken by so great a portion of the inhabitants of our continents, with whom we shall probably have great intercourse ere long, and is that also in which is written the greater part of the early history of America. The *Italian* abounds with works of very superior order, valuable for their matter, and still more distinguished as models of the finest taste in style and composition. And the *German* now stands in line with the most learned nations in richness of erudition and advance in sciences. It is, too, of common descent with the language of our own country,

a branch of the same original Gothic stock, and furnishes valuable illustrations for us."

Although French and Spanish were taught earlier in the universities than German, the latter has had the greatest influence in the American educational system. Thwing, in his "History of Education in the United States," says, for example:

"In the whole movement for the enlargement and enrichment of higher education through either the elective or other system, the German influence has been dominant. This influence has been much broader than has been indicated in the introduction of the German language and literature into the academic course. It has had relation to every study and to every department of research."

With even greater enthusiasm, Theodore Parker writes in the "Dial" for January, 1841:

"But from what country do we get editions of the classics that are worth reading, in which modern science and art are brought to bear on the ancient text? . . . Who explain for us the antiques of Athens, and write minute treatises on the law of inheritance, the castles, tribes, and manners of the men of Attica? . . . Why, the Germans. We do not hesitate to say, that in the present century not a Greek or a Roman classic has been tolerably edited in England, except through the aid of some German scholar. The costly editions of Greek authors that come to us from Oxford and London . . . these are the work of German erudition, German toil, German genius sometimes. . . . Whence came the grammars and lexicons of almost universal use in studying the ancient authors? The names of Reimer, and Damm, and Schneider, and Buttmann, and Passow, give us the answer. . . . They labor, and we may enter into their labors, if we are not too foolish."

Many things contributed to the growing importance and popularity of German schools, German thought, and consequently, the German language. Above all, perhaps, is the influence that German universities had upon American students and travellers. The first American to visit Germany was Benjamin Franklin, who in the year 1766 stayed for a time in Göttingen. In 1814 and 1815 George Ticknor, George Bancroft, and others studied in Germany. Many others followed. Charles Thwing writes:

"There lie before me, as I write, the names of some 100,000 Americans who have, in the course of the last one hundred years, been enrolled as students in German universities."

The influence that these men have had on the development and re-organization of American education is beyond the scope of this paper. (George Ticknor, whom we mentioned before, was the first one who tried to shape an American university after

the pattern of the German institutions he had attended.)

But perhaps of even greater significance is the influence that German political refugees had on American schools. Of these Karl Follen, Karl Beck, and Francis Lieber are of particular importance. To us Karl Follen is of special interest, because he is usually regarded as being the first professor of German in America. He and Karl Beck came to Massachusetts in 1825. A few weeks after their arrival, Karl Follen was appointed as an instructor of German in Harvard. Five years later he was made Professor of German language and literature. Although he is not the first professor of German (Dr. Blättermann having been appointed professor in the University of Virginia in 1825) he is, nevertheless, the person who really introduced German literature into our schools.

Concerning the first class, Andrew Peabody, who was a member of that class, has the following to say in his "Harvard Reminiscences":

"It was with no little difficulty that a volunteer class of eight was found . . . We were looked upon with very much the amazement with which a class in some obscure tribal dialect of the remotest Orient would now be regarded. . . . There were no German books in the bookstore. A friend gave me a copy of Schiller's 'Wallenstein,'

which I read as soon as I was able to do so, and then passed it from hand to hand among those who could obtain nothing else to read."

George Ticknor also relates that when he wanted to study German, he finally found, after much effort, a reader in one place, a grammar in another, and a dictionary in a third place.

This dearth of books was partly relieved when Goethe presented Harvard, in 1819, with thirty-nine volumes of his works. Two years previously Edward Everett had brought quite a number of books with him on his return from Germany, and in 1818 a wealthy citizen of Boston by the name of Thorndike bought the famous library of Professor Ebeling in Hamburg, Germany, a library which this renowned geographer had collected over a period of fifty years.

With such modest beginnings as these, German instruction found its way into American universities. How this instruction developed, how the number of students increased, and how it has affected our entire school system from the kindergarten through the universities,—with these facts we are better acquainted. We may, therefore, close our discussion with the introduction of German at Harvard in 1825 and leave its further development for a later consideration.

A CONTRIBUTION TO THE DEFINITION OF IDIOM

MATHILDE KLEINER, *Los Angeles*

Definition simple, positive, hard and fast as it is, never tells the whole truth about a conception.—*Josiah Royce.*

IDIOMS have troubled many minds for at least three centuries.

As early as 1621 Joshua Sylvester, who translated the poems of the French poet Guillaume de Salluste du Bartas, placed the word *idoáma* among English terms requiring an explanation.¹

John Donne, an English poet and divine, who lived from 1573-1631, writes in one of his sermons: "There are certaine idioms, certaine forms of speech which the holy ghost repeats several times."²

¹ Du Bartas, p. 663.

² 80 Serm. VI 52.

The famous essayist Joseph Addison in his *Spectators* (1711-1712) advises poets to avoid idioms: "Phrases used in ordinary conversation contract a kind of Meanness by passing through the Mouths of the Vulgar, a Poet should take particular Care to guard himself against Idiomatick Ways of speaking."³

In the nineteenth century the social status of idioms rises. Their rightful place in the spoken language is recognized by Henry Rogers, preacher and essayist. He says: "The language of familiar dialogue and colloquial pleantry . . . is always in a high degree idiomatic, both in the terms and phrases employed and in the construction."⁴

³ *Spectator* N. 285, p. 4.

⁴ Essay II, iii, 136.

Benjamin Jowett, the noted English classical scholar, who translated the Dialogues of Plato into his mother tongue, admits the value of idioms in popularizing a scholarly treatise. "Hegel," he writes, "thought he gave his philosophy a truly German character by the use of idiomatic German words."⁵

Today the knowledge and the study of idioms are considered most essential in the teaching and learning of foreign languages. Evidence of their importance is seen in the ever increasing number of publications dealing with the subject. The most outstanding are the extensive Idiom Lists published by the American and Canadian Committees on Modern Languages.⁶ The definitions of the word idiom given by their authors are formulated with the aim of their work in mind and are admittedly arbitrary. However, it seems imperative that the meaning of the term as we use it in our language today should be clearly understood. We must arrive at an exact definition. Its acceptance will prevent much overlapping in definition and will facilitate greatly further study and classification of idioms.

The word idiom is traceable to the Greek adjective "*idios, idion*," which originally signifies "own." From this root logically develop two distinct meanings. The traits which a person owns are the proper ones for him to have. They are also the marks by which he is distinguished from others, his peculiarities.

In present day English the terms *idiom* and *idiomatic* include both these meanings. An exact definition must separate them distinctly. It is true that the signification of proper has somewhat changed in the course of time (Shakespeare uses "my proper son" for "my own son"), so that proper and peculiar overlap occasionally. But their fundamental difference appears very clearly in the nouns: property and peculiarity.⁷

A careful investigation of the best material available discloses that the only definition which adequately and precisely distinguishes the various meanings which the word *idiom* implies is given in Webster's

New International Dictionary of the English Language⁸, where the term is explained as follows:

1. The language proper or peculiar to a people (a tongue) or to a district or community (a dialect).

2. The syntactical or structural form peculiar to any language; the genius or cast of a language.

Idiom . . . signifies the totality of the general rules of construction which characterize the syntax of a particular language and distinguish it from other tongues. G. P. Marsh. He followed their language (the Latin), but did not comply with the idiom of ours. Dryden.

3a. An expression conforming or appropriate to the peculiar structural form of a language.

3b. An expression that is peculiar to itself in grammatical construction; one the meaning of which cannot be derived from the conjoined meanings of its elements; thus, "Monday week" is an idiom signifying "the Monday a week after next Monday"; "many a" is an idiom signifying "many taken distributively"; "had better" is equivalent to "might better"; "how are you?" to "what is the state of your health or feelings?"

4. A form of forms of expression characteristic of an author; as, Browning's idiom is often difficult.

5. Peculiarity; idiosyncrasy.

The usage of the word as defined under 1 is established; its meaning is clear. It corresponds to the signification which it has in other modern languages.

The two quotations under 2 make further comment unnecessary.

The term as explained under 4 is not any too frequent, although readily understood.

The usage of idiom as a synonym to idiosyncrasy (5) is extremely rare.

An apparent confusion in the understanding and in the classification of idioms is caused evidently by the fact that the two meanings as defined under 3a and 3b are either not correctly understood or not sharply distinguished. The most important words

⁵ Plato (ed. 2) IV, 419.

⁶ French Idiom List by Frederic D. Cheydeur. The Macmillan Company, 1930. German Idiom List by Edward F. Hauch. The Macmillan Company, 1930. Spanish Idiom List by Hayward Keniston. The Macmillan Company, 1929.

⁷ The same change has taken place in the German adjectives *eigentlich* and *eigenartig* from the root *eigen*. The nouns *Eigentum* and *Eigenart* are clearly distinguished.

⁸ Webster's New International Dictionary of the English Language based on the International Dictionary of 1890 and 1900. Springfield, Mass., U. S. A. Published by G. and C. Merriam Company, 1927.

in the definition are: appropriate (in 3a) and peculiar (in 3b).

To be more explicit: expressions appropriate (or proper) to the structural form (grammatical or syntactical) of a language are idioms as under 3a. However, the adjective idiomatic is more frequently used in this sense. When we say "he speaks idiomatic French" we often mean, that he chooses his forms of speech according to the approved usage of the French language. The term idiomatic approaches therefore the meaning of correct.

Of books which explain and teach these forms there are many. They are our grammars. To include lists of prepositions, conjunctions, reflexive verbs and their constructions in special idiom lists is therefore unnecessary. Their place is in grammars; any good grammar for the advanced study of a language must necessarily and does contain them.

But the noun idiom, as used most often today, refers to the term defined under 3b. That it has had this significance for a long time is shown by the quotations. Why should idioms be so hard to understand that even the holy ghost has trouble to master them, why should poets be warned to avoid them if they are the proper forms of the English tongue? Idioms to Donne and Addison were outlaws of the language to be shunned by scholarly and poetic minds. They felt that these expressions did not belong because their form or their meaning was outside the law, *i. e.*, the logic of the language. Although they have become an accepted and integral part of our speech the feeling for their lawlessness is still alive. Like strangers they expect to be interpreted and judged not by cold logic but by the warmth of imagination. George Colman says rightly: "Every language, especially the English, has its idioms which we should not register, with grammarians and lexicographers, among its irregularities, but, with poets and orators, among its beauties."⁹

Not until lately have these outlaws made friends. Few authors had heretofore invited and gathered them into their books. Since they are such a motley crowd they have not always been assigned to their proper places.

The nature of these outlaw idioms is twofold. First, there are those expressions

which, although approved by the language, differ from a strictly grammatical use of words. They will be classed as 3b1. The example given in Webster *Monday week* illustrates this class admirably. As such locutions originate in the more careless dialogue of daily intercourse a longer form will most often remain in existence beside the shorter idiom as here: *Monday in a week* or *a week from Monday*.

Most illustrative is also the use of the prepositional ending (the man he works for) which Professor Curme calls the very heart of English idiom.¹⁰ After a long struggle this terse and forceful construction has been accepted by grammarians and has found a legitimate place in literary English. But it will not replace the longer strictly grammatical clause which begins with the preposition followed by the relative pronoun.

For the other example in Webster *many a* there is no other form in English which adequately and logically expresses the same thought. Therefore it should be classed under 3a.

This brings to light an important difference between the idioms defined under 3a and 3b1. Both of them concern structure, grammatical form. But idioms under 3a being the proper forms of speech for the expression of certain thoughts, although allowing for synonyms, do not admit of another form.

Thus the fact that certain verbs acquire certain prepositions in one language while other prepositions in another, the necessity of rendering verbs not used reflexively by a reflexive construction in another language does not make these expressions outlaw idioms as they are the only correct form and allow of no other. They are not felt as strangers within their language.

For the purpose of illustration: the verb *to depend on* must be translated into German by *abhängen von*, *to begin with* into French by *commencer par*; the English *to remember* requires a reflexive construction when rendered in either German or French. They are the proper forms and in no way peculiar. They must be recorded in grammars.

The second class of idioms under 3b (3b²) are those locutions whose grammatical construction is quite regular but whose

¹⁰ *Publications of the Modern Language Association of America*. Vol. XLVI, 1931, p. 1424.

¹¹ Cf. note 6.

⁹ George Colman (the elder). *The Gentleman* No. 3.

meaning is strange. However, if we examine them closely we shall find that in these outlaws there is mostly only one word or a small word group (as in English a verb and preposition such as appear in German as compound verbs) which has deviated from its original and customary significance. The two examples in Webster are convincing. In the first expression *had better* the verb to have has strangely acquired the meaning of may, in the second *how are you?* "to be" stands for "to feel." Many other illustrations will be found in the Idiom Lists¹¹ where the word which gives the idiomatic quality to the expression is used as the key word for classification. These examples demonstrate clearly that it is not so much the joining of certain elements of speech which constitutes their peculiarity but rather the sometimes surprising change of meaning of one of their parts. Webster's definition here is not quite accurate and could be improved.

The difference of these idioms from those under 3a is best illustrated by some examples from the French Idiom List.¹² Expressions like *il se tourne* he turns, *il decide* he decides, *il s'habille* he dresses are not outlaw idioms. Their construction differs in the two languages but they are the proper forms in either tongue. However, when a reflexive verb like *il se sauve* he saves himself acquires in French the signification of he escapes, *il se demande* he asks himself is used in the sense of he wonders, or *il se couvre* "he covers himself" means "he puts on his hat," then we have outlaws. Their signification differs from the logical one. We understand them by courtesy of idiom rather than by strict propriety of language.

If we concede that it is the peculiar change of meaning in certain words which stamps phrases as idiomatic it will be readily understood why compilers of idiom lists feel entitled to include in them metaphors and figurative expressions which undergo just such a process. It must even be assumed that most idiomatic phrases of the class 3b₂ originated in figurative speech and passed into the idiomatic stage by long unnoticeable transitions. In fact, it is sometimes almost impossible to distinguish between a figurative and an idiomatic locution, unless we are willing to accept an arbitrary distinction and call an expression idiomatic when only one part of speech has deviated from the literal sense, but call it figurative

when the phrase in its entirety has acquired a figurative meaning.

At the beginning of the transition period the mind visualizes distinctly the connection between the literal and the figurative state. But the more distant these phrases in which one word stands isolated in its change to the figurative meaning, become from their time of origin, the more peculiar they will seem, they become strangers.

Their process of evolution is therefore the reverse from the development of idioms under 3b₁. Whereas idioms showing unusual grammatical constructions are outlawed at first, gradually gain ground and finally are approved by usage, idioms by virtue of a peculiar meaning (3b₂) are readily understood at the beginning but lose their hold in the course of time and become obscure, strange. All of which evidences again that there is never stagnation in the life of a language and that idioms of today might not be idioms in a distant tomorrow.

A small number of idiomatic expressions will also be found in every language which show both the characteristics of 3b₁ and 3b₂. They are irregulars as to grammar and their meaning differs from the generally accepted sense. Two examples of this kind in French and in German will be found in the article "A Comparison of French and German Idioms."¹³

There the contention that idioms are expressions which cannot be translated literally from one language into another has been refuted. Moreover, this explanation which is commonly accepted as a definition of the word idiom mistakes the effect for the cause. It is true that many cannot be adequately rendered in another language but it is equally true that this is not the reason why they are idioms.¹⁴

It was the aim of this study to show how these reasons and to clarify the nature of these expressions which we are used to call idiomatic. It is only an attempt. If it should lead to a better understanding of idioms it will have been worth while.

¹¹ Cf. note 6.

¹² *The Modern Language Journal*, Vol. XVI, No. 2, November, 1931, p. 130, *s'agir de* and p. 131, *avoir beau*.

¹³ This is also the definition given in Larousse and quoted in the *French Idiom List*, p. 1. It is interesting to note that the editions of Larousse previous to 1900 define the term only as dialect or tongue. Evidently the French word is still in a state of development and has not differentiated into as many meanings as the English term. Moreover, the examples given in Larousse are not quite convincing. The French idiom *comment vous trouvez vous*, although not as frequent as *comment vous portez vous*, renders literally the German *wie befinden Sie sich*.

QUARTERLY FRENCH BOOK-LETTER

WILLIAM LEONARD SCHWARTZ, *Stanford University*

I AM glad that the LITERARY DIGEST for August 20th has given broad publicity to the discredit that has overtaken the *Grammaire de l'Académie Française*. In a word, the prestige of the Grammar has been overthrown and that of the Academy has been shaken by the publication of Ferdinand Brunot's *Observations sur la Grammaire de l'Académie Française* (E. Droz, 12 francs). The former Dean of the Faculty of Letters at Paris, still professor of the history of the French Language at the Sorbonne, draws attention to some three hundred defects of the Academy's book, which he presents in parallel columns, with much wit as well as profoundest knowledge of the subject. If purchasers of the *Grammaire* have not already discovered the fact, I will say that Brunot sums up his impression of the work by declaring: "je voudrais me servir de termes très modérés— qu'elle n'est pas bonne." Elsewhere he remarks: "Le public attendait du concile un Traité du Dogme, on lui donne un pauvre petit catéchisme, rédigé par un sousdiacre avec une légèreté inouïe, où pullulent les plus graves hérésies." The "pauvre petit catéchisme" has been criticised also, in a frankly satirical vein, by a young sportsman, Baudry de Saunier, under the title *Gâtés et tristesses de la Grammaire de l'Académie française* (Flammarion, 12 francs). This book is for the most part a criticism of style, but points out some errors overlooked by Brunot: "Avez-vous monté au Righi?" (*Grammaire*, p. 99), "Dans l'écriture le, la (*sic*), . . . élident l'e final devant toutes les voyelles" (*ibid.*, p. 7), etc. The *Grammaire de l'Académie* now stands branded as one of the most curious freaks in the world of books, and such dissention reigns among the responsible membership that the Immortals were unable to reach any agreement this summer in the granting of their principal prizes, the committee's recommendation being rejected concerning the Prix du roman and the Grand Prix de littérature, which will not be awarded until passions have had time to cool.

During the summer, the deaths of Gyp and of René Bazin attracted more attention than the election of Abel Bonnard to

the Academy. Born in 1883, he is known only for "chroniques" contributed to the *Figaro*, and for two volumes of travel notes, *En Chine*, which received the Academy's Grand prix de littérature in 1924. Albert Londres, that most brilliant and courageous special reporter, was burned to death when the steamer Georges Philippar was lost in the Red Sea. Anatole de Monzie, upon assuming the portfolio of l'Instruction publique under Herriot, renamed his department "le ministère de l'Education nationale," hardly an improvement in nomenclature, but foreshadowing the further extension of free public secondary education. The home of Edmond de Goncourt, "la Maison d'un artiste" at Auteuil, has been bought by the city of Paris, and will house the Goncourt Academy on the death of the present owner. Octave Aubry's biography, *Le Roi de Rome* (A. Fayard) shows that the Aiglon of history resembled the Aiglon of Rostand's play. The historical women's prison of Saint-Lazare is being razed.

Professor Gabriel Bonno begins the new year at Berkeley as a Docteur ès lettres and I congratulate him publicly on passing his oral examination with the much coveted "mention très honorable." His thesis, published by Champion, is a study of *La Constitution britannique devant l'opinion française de Montesquieu à Bonaparte* (Champion, 50 francs). From his examination of the writings of the second half of the eighteenth century, M. Bonno discovers, contrary to previous belief, that the prestige of the British constitution remained practically intact beyond the time of the Seven Years War, and that its decline in favor began with the American Revolution. At the time of the Revolution of 1789, the special privileges of the British system were attacked by the French democrats, with the result that an institution which had been a leaven of liberalism under the Ancien Régime was studied later in the hope that it could serve to check the rising tide of democracy. M. Bonno's minor thesis, *Lettres inédites de Suard à Wilkes*, reprinted from originals in the British Museum, appears as part 2 of Volume XV, University of California Studies in Modern

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Professor H. Carrington Lancaster has completed Part II of his magnum opus, *French Dramatic Literature in the Seventeenth Century (1635-1651), The Period of Corneille* (Johns Hopkins Press, 2 vols. cloth, \$10.00). This study is of exceptional interest because it is based on the examination of the 280 plays of the time which are extant and not confined to discussions of the masterpieces and better known playwrights. During these years, Corneille is the dominant personality, and all his tragedies from *Médée* to his first retirement, were produced. Lancaster proposes dates and re-examines sources for all these plays, concluding with indications of the unfavorable effects of La Fronde on tragedy. For the first time we see the complex tendencies of comedy, tragi-comedy, etc., while an original form of drama developed around Corneille which "differed from any that had preceded it, whether ancient or modern." This constructive work is accompanied by the destruction of some legends and hypotheses: . . . "if we enter into the real life of the past, we must realize that there were countless sources of suggestion that meant more to authors than did the lives of their distinguished contemporaries." All students of Corneille and Rotrou need to know these volumes.

La Madone des Sleepings, Mon Cœur au valenti or *Sérénade au bourreau*, I fancy, are books that have not been read by many teachers of French, including the present writer. Nevertheless, J. d'Hariel and E. Gerber, who have written *la Vie Cosmopolite de Maurice Dekobra* (Nouvelle Librairie française, 12 fr.) call him "l'écrivain le plus lu des temps modernes." As is usually the case, one learns from this portrait sketch that even a succès de scandale has to be earned by a solid apprenticeship. Dekobra is the pseudonym of Maurice Tessier, chosen at the age of twenty-three, when a seer in Algeria told him his fortune by studying the movements of deux cobras.

Professor Pargment's *Costumes françaises d'hier et d'aujourd'hui*, published by D. C. Heath and Co., is a book which merits the honor of a preface by Dr. R. Verneau, professor in the Institut de Paléontologie humaine. In some two hundred sprightly, idiomatic pages Pargment outlines the festivals and observances of the

year, the customs attending birth, marriage and death, the more striking local or regional customs, and the ways of country, sailor, and student life. As an initiation to French life, this book stresses the local differences which exist or have existed over French territory, and connects present survivals with their roots in a remote past. Customs which have not yet found expression in literature, such as the labor manifestations on May 1st and the auto-car parties of lower middle class weddings, naturally pass unmentioned. The text is illustrated with a score of line drawings and the music of ten songs. A full vocabulary makes this book suitable for third year reading. I only noted one word (*limag-nier*) which has not been defined.

Those who, like myself, have been asked questions on the vocabulary of contract, will find all the terms in a very clear handbook: *Le Bridge tel qu'on le joue aujourd'hui* by Eric Williams (Hachette, cloth, 12 francs). I quote, in passing:

"En France, à l'heure actuelle, le Bridge-Plafond-Vulnérable ou Contract-Bridge se joue beaucoup moins que le Plafond ordinaire. Il y a toutefois une tendance très nette vers l'adoption d'un Bridge dérivé du Contract-Bridge, tendance qui se révèle par le fait que de nombreux joueurs tout en conservant la marque du Plafond ordinaire, attribuent des primes de 500 et 1000 points pour le petit ou grand Schelem réalisés après annonce préalable."

Other books which may prove a help to teachers of literature are E. Maynial's *Anthologie des Romanciers du XIX^e siècle* (Hachette, cartonné, 15 fr.) with an excellent introductory sketch of the French novel. The selections are made with "le souci des exigences ou des convenances pédagogiques," hence, though Proust is included, there are no pièces by Gide or Romain Rolland. The *Textes choisis de Jean Giraudoux* (Grasset, 15 francs) have been assembled by René Lalou, and will be found supreme examples of "la radioactivité du style."

In *Eight French Classic Plays* (Henry Holt and Co., \$2), edited by J. C. Lyons and Colbert Searles, we have in a volume of 610 pages, *Le Cid*, *Polyeucte*, *Le Menteur*, *Les Précieuses ridicules*, *Tartuffe*, *Le Misanthrope*, *Andromaque* and *Phèdre*, followed by a vocabulary which supplements footnotes on language and history. Above all, in all the plays, the words which have changed in meaning are starred. The purchaser here gets eight plays for the price

of three in separate editions.

La Langue française by Charles J. Drappeau (Doubleday, Doran, \$1.40) is a first year high school direct method manual, modified in so far as reading is taught from the first lessons. Excellent "conseils pédagogiques" make the methodology very clear. I recommend this book especially to private schools where greater proficiency in oral and aural skills is usually expected of the pupils.

Milton H. Stansbury's *French Composition* (Harper and Brothers) does not really need a prefatory word in justification of its utility. It seems to me to supply material for fourth semester composition in colleges, with some features of both intermediate and advanced composition, and fills a gap that has been noticed by teachers who desire work in living French, based on the device of a trip to France. *Un Voyage de Jean-Christophe* (Heath) is an episode from the third part of *La Révolte* in Romain Rolland's *Jean Christophe*. Frédéric Ernst and H. Stanley Schwarz have compiled upon this text and their annotations exercises in composition of the kind developed by Osmond T. Robert, which are another welcome addition to the material available for advanced intermediate classes. I want also to mention a novel device of extreme merit, *Travaillons, Work Book for the New Chardenal*, recently compiled by W. S. Grosjean for Allyn and Bacon.

A Series of Experiments on the Learning of French Vocabulary (Johns Hopkins Press, \$1.50) planned and described by Dr. Louise C. Seibert, will be found to cut through the mass of obsolete, meaningless data that has accumulated since the first days of psychological experimentation. It is really unfair to Dr. Seibert not to refer the teacher to her monograph. The practical significance of her investigation will be seen from its principal conclusions:

"1. Studying aloud is a more efficient method of study than studying silently or aloud with a written recall.

"2. Foreign vocabularies studied in associated pairs (native-word, foreign-word) are better learned than when studied in sentences.

"3. The whole method is superior to the part method for the study of a list of associated pairs.

"4. Distributed relearning over a period of 10 days is a more efficient method than

the same amount of relearning concentrated in one sitting at the end of 10 days.

"5. The recitation method is superior to the reading method as a method of learning."

The 1932 edition of *Realia for Modern Language Instruction*, compiled by Mrs. Alice M. Dickson is now ready, and can only be obtained from Dr. Stephen A. Freeman, Dean of the French School, Middlebury, Vermont. Enclose thirty-five cents to cover cost. Note that this invaluable compilation is especially planned to aid teachers of French. Mrs. Dickson writes that during the coming year *Le Petit Journal* will feature vocabulary that will assist the student in talking about his own environment, and that a still larger part of this attractive paper will be made accessible to first year students. The special supplements, and the suggestions for teachers, are to be issued regularly. Address Doubleday, Doran and Co., Garden City, New York, for sample copy and new rates.

Le Classicisme des romantiques (Plon, 36 francs) is the thesis of Pierre Moreau, professor at Fribourg, already favorably known for a fine study of Chateaubriand. This is a real contribution to our understanding of the romantic movement in France, not the counterpart of Émile Deschanel's *Romantisme des classiques*, but a painstakingly documented investigation of classical tendencies in the nineteenth century in a France which Bergson called "pénétrée de classicisme, d'un classicisme qui a fait la netteté de son romantisme." To the reader who may suspect a paradox in his title, M. Moreau suggests the reading of Gérard de Nerval and then of Novalis, in order to sense the difference between the most romantic of the French, and the German, whose art clothes a new philosophy, entirely lacking in France. May I quote thirty lines from Moreau's conclusion as an explanation?

"En dépit d'un Vigny, d'un Gérard, le romantisme français ne se sépare pas profondément du classicisme, parce qu'il n'inaugure pas de philosophie nouvelle. Ou plutôt, la philosophie que, partout, l'âme, est elle que se refuse à rien innover. Au cours des pages qui précèdent, un mot se présentait sans cesse, le mot d'éclectisme; et nous tâchions en vain d'y échapper par des synonymes: le grand mot inévitable revenait; ils s'abattaient sur la grâce alexandrine de Chénier comme sur l'âme complexe de Jean-Jacques; il flottait sur le Lac lamartinien, surgissait sur la scène, héros de drame ou de mélodrame, gagnait les gros volumes des historiens, les articles légers des journalistes. . .

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Discrédité, renvoyé aux Alexandrins ou à Victor Cousin, il se déguisait; et voici qu'il entre dans le siècle sous le pseudonyme de traditionalisme, de néo-classicisme, de dilettantisme ou d'impressionnisme peut-être, peut-être aussi de classicisme des romantiques.

"*Éclectisme*: effort pour choisir parmi les doctrines et les tendances, tout ce qui peut survivre et s'accorder dans un fonds commun, ce qui affirme et non ce qui nie, selon la formule de Leibnitz chère aux professeurs d'autrefois, c'est-à-dire ce qui se concilie à toute la pensée humaine sans en renier aucun aspect. Toute vieille civilisation, qu'elle le sache ou l'ignore, est éclectique."

Something of "le classicisme des romantiques" as well as Parnassian tendencies and a suggestion of symbolism is illustrated in *French Romantic Poetry, An Anthology* (Harper and Brothers, xxxi, 443 pp., \$1.75), edited by myself. Here I have tried to bring together by quotations from thirty

celebrities of the period from Chénier to Gautier, most of the best known poems; and to give the reader, in the introductions and 40 pages of notes, the benefit of the many contributions to a clearer understanding of the writings of this period which had been provoked by the centenary of romanticism. A full anthology of this kind has not been published hitherto, even in France.

May I list as this goes to press, the revised *Précis de Grammaire historique de la langue française* of Ferdinand Brunot and Ch. Bruneau (Masson, cloth, 60 fr.)? Also Ilsley and Franconie, *Rondes et Poésies* (Harpers, 84 cents), Malakis and Blancké, *French by Reading*, a new beginners' course, and De Sauzé, *Lisons donc*, a first reader based largely on *Monte Cristo* (both published by Holt).

QUARTERLY GERMAN BOOK-LETTER

EDMUND K. HELLER, *University of California*

OF late, sensational books like Fried's *Das Ende des Kapitalismus*, and Schacht's *Das Ende der Reparationen* have been widely read. Many educated Germans turning with disgust from the drivel which is printed nowadays under the name of novel, wonder if there should not be written "*Das Ende des deutschen Romans*." Undaunted by their unnecessary length the reviewer in duty bound has made his way through the latest German novels that have been received in the university library. Before him is Robert Neumann's *Die Macht* (Berlin, Zsolnay, 1932, 586 pp.), the second volume of *Sintflut, Von der Naturgeschichte des Geldes*. This story takes place in 1929; its hero is a Georgian prince who takes a fling in European high finance. The author, at least, seems to consider his opus worth while, for we find on p. 437 the following amazing statement: *Dies Buch hat bisher 437 Seiten—wird es mehr als 600 Seiten lang, so kauft es und liest es keiner. Und das wäre schade, denn es ist ein gutes Buch*. This passage has been chosen as indicative of the *Schnoddrigheit* which characterizes the book as a whole.

A book that may be welcome reading to dope addicts and members of the underworld is *Georg Letham. Arzt und Mörder*

by Ernst Weiss (Berlin, Zsolnay, 1931, 581 pp.). In the form of an *Ich-Erzählung* a physician who has murdered his wife gives an account of his pathological development into which quite unnecessarily is woven a story of an arctic expedition of his father. All sense of moral proportions seems to be lacking in this work which unfortunately is typical for a whole class of writings.

Among the few outstanding novels we point out Hans Carossa's *Der Arzt Gion* (Leipzig, Insel-Verlag, 1932, 283 pp.). Although it is not written for the masses the connoisseur will thoroughly enjoy this new product of the Munich physician who already has made himself a name in modern German literature.

Erich Ebermayer's *Jürgen Ried oder die tiefe Kluft* (Berlin, Zsolnay, 1931, 276 pp.) will be a great disappointment to the reader who is looking for a continuation of the author's school story *Kampf um Odilienberg*. Although the setting is a university town we do not find much of the modern university spirit; the book mainly treats on the rather unsavory relations between a freshman and a highly morbid older student. The exaggerations of the introductory chapter which describes a high school graduation are characteristic of the author's attitude

towards German institutions.

Let us now turn to the latest reference books. A teacher who looks for information on modern Germany will find a wealth of it in *Knaurs Konversations-Lexikon* (Berlin, Knaur, 1932, 938 pp.) which for the amazingly low price of M.2.85 offers 30,000 Stichwörter, 2600 Illustrationen, 70 Tafeln und Karten.

A book similar in contents is *Meyers Blitz-Lexikon. Die Schnellauskunft für jedermann in Wort und Bild* (Leipzig, Bibliographisches Institut, 1932, 759 pp. Mit acht Karten, 2481 Abbildungen und 71 Tafeln, M.6.90).

A new edition of Ernst Wasserzieher's *Woher? Ableitendes Wörterbuch der deutschen Sprache* (Berlin, Dümmler, 245 pp., M.6.30) also should be on the desk of every teacher of German who takes her task seriously and cannot afford a more expensive etymological dictionary like Kluge, Paul, or Weigand-Hirt.

The latest *Heimatkunde* of Germany is Eugen Diesel's *Das Land der Deutschen. Mit zwei Karten und 481 Abbildungen nach Luftaufnahmen* (Leipzig, Bibliographisches Institut, 1931, 259 pp., M.18). This book will open many new viewpoints to the German in America.

The flood of new textbooks has somewhat receded; there are only two new beginners' books before the reviewer. The longer he has been pursuing his task, the more he realizes how difficult it is to judge such a book fairly in all respects. Actual teaching experience with a new book is after all the only finally reliable basis of judging. After testing in a summer class Heffner's *Brief German Grammar* which was reviewed in the last issue, the reviewer must admit to his chagrin that he cannot uphold his favorable opinion of this book. He finds the somewhat continuous story which the author has made up for his first fifteen chapters in order to avoid detached sentences very confusing for the student and rather silly in contents. The exercises are quite often *erkünstelt*, and the author's usage of imperfect and present perfect in German will not stand scrutiny. It works havoc with the *Sprachgefühl* of the student.

A new beginners' book for junior and senior high schools is Eugène Jackson's *New Approach to German* (New York, Longmans, Green, 1932, xxiv and 399 pp.).

This book looks worth while and seems to deserve a trial. The author has a feeling for difficulty and presents one thing at a time. A glance through the book did not reveal serious shortcomings. (*Kraftwagen* on p. 182 should be replaced by *Lastkraftwagen*; *er brach seinen neuen Tisch* on p. 211 should read *zerbrach*.)

Another new beginners' book is *Elements of German* by J. Greenberg and S. H. Klafter (New York, Doubleday, Doran, 1932, xvi and 293 pp.). This book apparently went to the printer too soon; the German passages in it do not seem to have received enough attention. The German diction, to put it mildly, is often peculiar, especially in lessons 14 and 35, and in the paraphrasing of *Hans im Glück*. The proof reading also was done in too much of a hurry; there are entirely too many typographical mistakes, and the problem of the German *sz* is not treated consistently. In the poem on p. 94 we find two different characters for it (*Mäszig* and *weisst*). To the reviewer's mind too great a part of the book is set up in Roman type; a student who has proceeded as far as p. 208 would have difficulty in distinguishing between the spelling of *wissen* and *weiss*.

A wealth of new material is contained in *Oral and Written German* by B. J. Vos (New York, Crofts, 1932, viii and 229 pp.). The dramatic sketches *Beim Arzt* and *Im Restaurant* will be found especially valuable. The author has failed to state in his preface at what stage he would use the book and the reviewer is at a loss in this regard, as there is neither a grammatical part nor an indication of the systematical plan which the lessons follow.

A welcome edition for advanced students has been prepared by H. W. Puckett: *Sieben Legenden von Gottfried Keller*, edited with German introduction, notes, questions, exercises, and vocabulary (New York, Oxford Press, 1932, xi and 188, text 87 pp.). Like other new editions of the Oxford Series this book has an unusually pleasing appearance. The editor has done a conscientious piece of work. Two of his *Anmerkungen* may be criticised: *Maulschelle: Schlag auf den Mund* (p. 98) should be replaced by *Schlag auf die Backe*; *mich gelüstet* (p. 99) is not identical with *mir gefällt*.

As an appendix the reviewer offers an

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index, which on account of the great number of reviewed books, has become desirable. The figures indicate the years of publication and the issues of the MODERN LANGUAGE FORUM containing the reviews.

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QUARTERLY ITALIAN BOOK-LETTER

HERBERT H. VAUGHAN, *University of California*.

MICHELE RENZULLI of Temple University, Philadelphia, has made a contribution of unusual interest to students of English Literature and English-Italian Literary Relations in the publication of his new book *La poesia di Shelley*, just issued by Franco Campitelli of Foligno and Rome (448 pages, L. it. 20). One interesting point brought out by Professor Renzulli is that Shelley enjoyed little or no popularity in England during his own lifetime, while in Italy he was one of the most beloved of poets and Italian translations of his verse were soon made and homage rendered him by Italian men of letters. This was probably due to the inauspicious beginnings made by the young man when he was a student at Oxford. His unfortunate devotion for his cousin Harriet Grove who broke off all relations with him on account of his atheistic views and the publication of *The Necessity of Atheism* which led to his expulsion from Oxford were not calculated to bring him popularity in England. On the other hand, his devotion to the cause of Italian freedom, his love for Italy and its people, made him a real hero in his adopted land. To the Italians the names of Shelley, Keats, and Byron mean more than those of other English poets, because they feel that they were Italian at heart. The same is scarcely true of Browning, who lived so long at Florence and who loved its atmosphere, because he stood aloof from the people in their struggle although his wife,

Elizabeth Browning, was an ardent sympathizer. Professor Renzulli's work is a scholarly volume and probably contains the most complete Shelley bibliography that has been published.

Olinto Dini has given us a volume, *Dal mio Romitaggio* (L'Eroica, Milan, L. it. 7), which consists of poetic snap-shots, or word-pictures, of unusual charm. It contains a few sonnets but most of the poems are much shorter and some of those which consist of only two or four lines are real gems. Dini is a real master of the Italian language and knows how to imbue it with melody and harmony. Other volumes published by him are *Vita e sogno* (1920), *Natura e anima* (1926), *Epigrammi lirici* (1928), *Ombre e fulgori* (1930).

In a volume entitled *La parola che illumina* (All' Insegna del Libro, Florence, L. it. 8) Ettore Strinati has given us a number of short stories and scenes, some of which are really masterly in their conception and execution. The second selection in the book, *Il fatto nuovo*, a drama of Calabrian peasant life, is the most satisfying as it is a finished story complete in itself and definitely disposes of the characters. Most of the others are inconclusive, but for that very reason they make a profound impression. Strinati's Italian is excellent and its flow is smooth and easy. His descriptions are vivid and one becomes intensely interested when he has read but a few lines. His inconclusive or unfinished stories are so

vividly told that one is disappointed when one reaches the end and finds no conclusion, but one goes on in his own imagination and supplies an ending. Perhaps such a story shows more artistry than one which is completely written. It is a new kind of impressionism, more satisfactory than that to which we are accustomed, which Strinati has given us. The germs of such an impressionism are already to be seen in Guy de Maupassant who would sometimes end a story with a query or a phrase which would make us wonder whether something important did not remain to be told, but Strinati shows greater skill in this line. As his Italian is so good, his vocabulary easy, and his stories so intensely interesting, one or more of these tales might very properly be incorporated in text-books for use in our schools, or the whole volume assigned for outside reading in the second or third year classes.

In the June number of *ITALICA* Professor Domenico Vittorini of the University of Pennsylvania has given us an excellent *Syllabus* of a course on the *Novecento* and in the September number Professor Walter L. Bullock of the University of Chicago has given us another on the *Cinquecento*. Both of these *syllabi* might profitably be consulted even by the most experienced teachers, as they contain suggestions which are of great value. In the June number we also find an interesting article by Miss Josephine Indovina of Los Angeles Junior College on *A Junior College Italian Course*.

In the September issue of *ITALICA* Professor Altrocchi of the University of California writes an excellent review of Roberto Davidsohn's *Firenze ai tempi di Danti*, translated from the German by Eugenio Dupré Théseider (Bemporad, Florence, 1929, pp. 712, L. it. 65):

"Many years ago this German fell in love with Florence, settled in that city, and began to study its inexhaustible archives. Out of these researches came his *Forschungen zur Aelteren Geschichte von Florenz* (4 vols., Berlin, 1896-1908). With these studies as a basis, he devoted many years to his monumental *Geschichte von Florenz* (4 vols., Berlin, 1896-1912), of which Vol. I appeared in Italian in Florence (2 vols., 1907-1909). Toward the end of the second volume Dr. Davidsohn indulged in a short survey of the customs of Florence and a description of the city in Dante's times. The volume we are now reviewing seems to be a detailed, immensely detailed, expansion of that survey. The translation, done by a fine scholar (known especially as one who is working on the critical edition of the letters of Saint Catherine of Siena), reads very well indeed."

During the past few months Italian scholarship has suffered irreparable losses in the deaths of Professor E. C. Hills of Berkeley, Paget Toynbee, and Vincenzo Crescini.

Professor Hills was at the head of the Department of Romance Linguistics of the University of California and was one of the leading scholars in that line that America has produced. He was beloved by his colleagues and honored by the scholarly world. His loss is keenly felt by all.

Paget Toynbee was one of England's greatest Dante scholars. He is best known for his *Dictionary of Proper Names and Notable Matters in the Works of Dante* (1898), *Concise Dante Dictionary* (1914), the fourth edition of the *Oxford Dante* (1924), *Life of Dante* (1900), and *Letters of Dante* (1920).

Vincenzo Crescini was Professor of Romance Philology at Padua and was one of the pioneers in the fields of Provençal, Catalan, and Romance Philology. He also did considerable work in Italian Literature, especially on Boccaccio, and was a Senator and member of the *Accademia del Lincei*, the leading Italian Academy. He did much to advance scholarly studies in Italy.

QUARTERLY SPANISH BOOK-LETTER

S. L. MILLARD ROSENBERG, *University of California at Los Angeles*

A HUNDRED years ago, when European tradition could no longer satisfy the restless writers of the new American republics, they began to depart from it, yet retained the models of European literature. Europe, too, was beginning to rebel against its own tradition, and also against the old models of its expression. This movement was not for a long time observed in the New World far away, which continued round and round in the inadequate old form. Yet America had more reason than Europe to break the bounds of form; tossed about by many discords of racial contact, the American was more sensitive than the European to modern thought and feeling. Finally a Mexican, Manuel Gutiérrez Nájera, initiated a new poetry; then came a Cuban, José Martí, also a poet but leading especially in a new movement in prose. The innovators then multiplied all over Spanish America, discarded clichés, acquired the riches of popular speech. Later, Rubén Darío appeared and gave an unprecedented amplitude and intensity to both verse and prose, until today his robust influence is apparent in Spanish America, in Spain, in France, and in other Latin lands.

It is not creditable to this generation that no adequate presentation of Darío's place in literature has appeared until this year. There are on my desk three books on Darío, and I have been trying to find merit in the two that were published last year, in Barcelona. One is by Francisco Contreras: *Rubén Darío: su vida y su obra*; written by an intimate friend, it has much interesting matter and explains some apparent contradictions of act and character, but it seems to me to leave the subject of his work, as a whole, obscure. The other book is by Guillermo Díaz Plaja and is entitled *Rubén Darío: la vida, la obra; notas críticas*. It is a collection of opinions poorly arranged and with no fresh view of the author's own; the result is disappointing. It is curious that neither of these ardent admirers of Darío and of all good things modern should have presented his subject convincingly.

It has remained for this to be done within the last few months by Professor Arturo

Torres-Rioseco of the University of California in his *Rubén Darío: casticismo y americanismo; estudio precedido de la biografía del poeta* (Harvard University Press, 1931). From the preface, by Professor J. D. M. Ford, I quote: "Much has been written about Rubén Darío, yet without exaggeration we may assert that this is the first work to cover all the range of his activities and to make clear both his originality and the nature of his indebtedness to antecedent poets of France and of Spain." It does, indeed, "make clear" and in a simple, pleasant style, which I may illustrate with the following from the last chapter:

"Es evidente que la obra de todo artista es en sus comienzos una especie de síntesis de lo que le precede. Esta síntesis refleja en intenso colorido lo inmediatamente anterior, y a medida que se agranda la distancia, éste se va transformando hasta desaparecer en suavísimo matiz. Cuando el arte adquiere plena madurez, el grado de asimilación de elementos prestados es tal que sería imposible e inútil tratar de precisarlos y diferenciarlos. El artista adquiere sólo entonces la apetecida individualidad. Este proceso se observa fácilmente en la obra de Darío. Antes de *Prosas profanas* la huella de ciertos poetas españoles está patente en sus arenas líricas; después de este libro es ya mucho más difícil orientarse en el terreno de las influencias, por cuanto su poesía, ya en plena madurez, es profundamente suya."

The author then takes up the early influences on the poet: Bécquer, Campoamor, Cano, Espronceda, Núñez de Arce, Zorrilla. As in this chapter, so throughout: the book is thorough in spite of its brevity. To co-ordinate such a wealth of material, such a mass of contradictions, and present it in small compass and so readably was a difficult task, but does not seem to the reader to have been such. This book is the best existing introduction to Rubén Darío.

* * *

Aubrey F.-G. Bell, whose *Notes on the Spanish Renaissance* I mentioned in the MODERN LANGUAGE FORUM for October, 1931, has written me from Maniguas de

Baixo, Portugal, a letter in which is this paragraph:

"On all sides I hear groans from Spanish scholars at the demise of the *Revue Hispanique*. I think there should be riots in front of Mr. Huntington's house till he consents to continue it. But he has done marvels for Spanish studies, and it is perhaps time that other shoulders should undertake the burden."

Mr. Bell is not alone in thinking there should be riots, wherever they will do the most good. Foulché-Delbosc, alas, is gone; the best monument to his memory would be the continuance of what he was so brilliantly doing. But as Mr. Bell suggests, it is hardly fair to depend entirely on Mr. Huntington. There should be some other rich American or Americans to take over the enterprise or at least to offer to share it with Mr. Huntington, whose lavish generosity has thus far been gratefully appreciated too exclusively by impecunious students. His gift has been of that perfect kind which consists not only in writing checks but also in his and Mrs. Huntington's personal participation in the enterprise, adding to it the lustre of their intellectual and artistic contributions as well as financial support. Let us, therefore, not be insistent with those who have done so much, but let us have the riot in front of—will somebody suggest the right address? We offer to publish notice of the rendezvous.

* * *

I wrote that last sentence with no hope at all of a response, but behold! it was hardly written when the postman handed me the following important and glad news from Professor J. P. Wickersham Crawford of the University of Pennsylvania. Read and rejoice.

"Dear Rosenberg: . . . I am happy to tell you that the first number of the *Hispanic Review* is now in press and will appear shortly before January 1, 1933. This number is affectionately dedicated to Charles Carroll Marden, as a memorial to the man who was largely responsible for the establishing of the journal.

"I shall be the Editor, assisted by M. Romera-Navarro and Otis H. Green, of the University of Pennsylvania; and the Board of Associate Editors are Milton A. Buchanan, Alfred Coester, J. D. M. Ford, Joseph E. Gillet, Harry C. Heaton, Hayward Keniston, Rudolph Schevill, Antonio G. Solalinde, F. Courtney Tarr, and Charles P. Wagner.

"The first number will represent the various fields, both literary and linguistic, dealing with Spain, Latin America, and Portugal. The articles will include "The Text of a Poem by King Denis of Portugal" by Henry R. Lang; "The Education and Culture of Cervantes" by Rudolph Schevill; an etymological note relating to "toca" is contributed by Wilhelm Meyer-Lübke; Alonso Cortés will contribute some biographical documents on Miguel de Carvajal, the author of the *Tragedia Josefina*; an article on some peculiarities of the Spanish expression of concessive ideas by the late Karl Pietsch; Aubrey F. G. Bell contributes an article on Frei Thomé de Jesus, a Portuguese mystic; the theatre in Mexico City, 1805-06, is described by J. R. Spell; and Alexander H. Krappe writes on "The 'Tuti-Nameh' in Spanish Folk-Lore." Reviews will be written by Rudolph Schevill, M. A. Buchanan, and G. W. Umphrey.

"This is a critical year to establish a new journal. The University of Pennsylvania has contributed a sum of money which is sufficient for one year's expenses, but universities have been hard hit and there is no means of knowing whether the small subsidy will be continued. The price of subscription is \$4.00 and the Business Manager is Edwin B. Williams, College Hall, University of Pennsylvania, Philadelphia."

Read again the names of the editors and contributors and be convinced that the *HISPANIC REVIEW* is the answer to our prayer; these distinguished men are about to take up and carry on the work of Foulché-Delbosc and the fine tradition of the *REVUE HISPANIQUE*. So there will be no riot. I, for one, shall save a dime here and a dollar there till I have enough to subscribe; and I urge everyone interested in Hispanic studies to do the same. The announcement of the *HISPANIC REVIEW* is the best news I know of.

* * *

"There is no cleverness in them," says Arthur Ransome of the *Novelas Ejemplares*. No cleverness; he is right. There is no cleverness to be squeezed out of the *Novelas*; neither can they be abridged or "retold." But some textbook editors, devoid of conscience toward the texts they make over, without knowledge of young people, and attracted by the great name of Cervantes, offer as the work of Cervantes their own mutilations. For instance, a certain profesora of Barcelona expurgated what she considered inelegant in *La Gitanilla*, and cut the rest down to what she could understand of the story, and put it in her own words, so much more clever than those of Cervantes. Then W. T. Tardy chanced upon her text, found it still too long, and too dif-

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difficult, and cut it down, and published it (Banks, Upshaw & Co.) as the *Gitanilla* of Cervantes, saying in his preface: "What Charles and Mary Lamb did for children in their *Tales from Shakespeare*, Profesora María Luz of Barcelona has done with Cervantes' *La Gitanilla*." But she did no such thing. The *Tales* make no attempt to cut down Shakespeare; their genre is so widely different from that of the *Plays* that no one is offended. To mention in the same breath Profesora Luz and Charles and Mary Lamb is to exhibit a mind confused and insensitive. "Profesora Luz . . . has simplified . . . has carefully censored . . ." She has, indeed, alas. "This edition, while retaining the literary qualities of the original, is simplified to the extent that it can be read by English-speaking students as their first Spanish classic." By "the literary qualities of the original" does Mr. Tardy dare to mean the text of Cervantes? It is painful to have to believe he does. And "simplified to the extent that it can be read"—what is that? First, it is bad English; and it really means that our boys and girls are not, in school at any rate, to become acquainted with Cervantes. And "their first Spanish classic"! Is Profesora Luz a classic?

But cheer up: the worst is yet to come. The doubly dessicated text is chopped into thirty-one bits, and after each chop are about twenty "preguntas." Text: "Llamando a su nieta, la vieja y la gitanilla se apartaron de las otras gitanas unos veinte pasos." Preguntas: "1. ¿A quién llamó la vieja? 2. ¿A qué distancia se apartaron? 3. ¿ . . ." Suppose you yourself in your adolescence had been quizzed like that: would you not today hate Cervantes and all his works? Ah, but this book was not meant to give joy to the reader. It certainly does not give him Cervantes. Yet boys and girls crave just what Cervantes can give them. One reason that the *Novelas Ejemplares* survive, outside the classroom, is just what Arthur Ransome observes: "There is no cleverness in them." The cleverness is all in the editors. La profesora y el señor Tardy se han pasado de listos.

* * *

Instead of pretty-pretty tales ponderously questioned, why not induce publishers to give Spanish-studying Young America the worth of his very valuable time? One

way to do this, a too-much neglected way, is to let Young America read influential writers of today, and learn their thoughts about the world we are all living in. I think, for example, of Rodó's *Ariel*, of which there are two or three excellent editions. We need more of that kind, and there are many authors who might be made available. What Rodó is for Spanish-American youth others also are, to varying degrees, and these mentors our own youth should know, and would read with an interest which they never give to Pollyanna. For instance, is there a school edition of José Martí's *Artículos Desconocidos*? Yet Martí was one of the most eloquent Americans. And there is José Vasconcelos, self-exiled from Mexico, a bitter enemy of the present régime there, publishing the Madrid monthly *La Antorcha* from a point of view which is that of a growing number in his country and ours. Is Young America never to read anything controversial in the foreign-language classroom? Must he always be yawning over "preguntas"? Education should be made of sterner stuff. Why not give him something to think about?

* * *

And behold the book that answers that question ideally: *Ensayos y Sentencias de Unamuno* by Professor Wilfred A. Beardsley of Goucher College (Macmillan, 1932). Don Miguel is one of the foremost living Spaniards, he is even one of the foremost living men. He cannot be labeled or classified; it is, indeed, an intense individualism that chiefly qualifies him and his doctrines. When asked to what party in the Cortes (for he is a deputy) he belonged, he answered: "El partido soy yo." This is the kernel of all his teaching: be your own party! I open Professor Beardsley's collection and first come upon this one of Don Miguel's favorite topics, about faith: "No tiene fe el que quiere, sino el que puede." As Paul said: "Now therefore perform the doing of it!" No faith without works. And no usefulness to society except through a strong self-assertion: "Sólo en autores mediocres no se nota la personalidad de ellos, pero es porque no la tienen." And still more specific: "Cuando me dicen de un hombre que habla como un libro, contesto siempre que prefiero los libros que hablan como hombres." And another favorite doc-

trine is, look ahead: "Que nunca tu pasado sea tirano de tu porvenir." But Unamuno is not all precept; there is no man more emotional; the mystery of life constantly excites his wonder and awe: "¿Cómo te explicas tantas misteriosas voces del silencio que nos vienen de debajo del alma?" But he always comes back to the concrete doctrine of personality, individualism: "'Es menester que los hombres tengan ideas,' suele decirse. Yo, sin negar esto, diría más bien, es menester que las ideas tengan hombres." There is no end to the quotability of Unamuno. Just one more: "Se puede entrar en sociedad—sociedad que se dice cristiana—sin creer en Dios ni en el Demonio, con el corazón seco y la cabeza hueca, pero . . . ¿sin corbata?" Professor Beardsley's ingenuity in presenting Don Miguel is worthy of remark and praise: short, sharp sayings of two or three lines—laughter, tears, anger, tenderness, meditation—the greatest variety, but with a continuous philosophic vein running through them; over each extract, in bold-face type, is a heading, often interpretative. The notes are what they should be; the vocabulary is complete. It is a small book, only eighty pages of text, but one to be re-read many times. But isn't Unamuno hard reading for the classroom? Quite the contrary: one of the easiest of styles; the above quotations are fair samples. And is he suitable reading? As suitable as a fresh breeze to your sail.

* * *

I was railing, some paragraphs above, at the mangling of a perfect short story of Cervantes; but that was not to say that no text should be abbreviated, and an excellent one for the purpose is the *Marianela* of Pérez Galdós, now just come from the hands of Professor Carlos Castillo, of the University of Chicago, and Dean Colley F. Sparkman, of Mississippi State Teachers' College; it is one of The Chicago Spanish Series edited by Otto F. Bond and Carlos Castillo, the prominent feature of which is a small vocabulary and consequent copious reading. *La Nela* it is called, the term by which the heroine was usually known. *La Nela* uses only 672 words that are not in the *Primeras Lecturas Españolas* which precedes it in the series. There are only 1350 words in all, very few when compared with

most texts. Moreover, every new word is put in the margin when it first occurs. Thus any student who has already studied *Beginning Spanish* and has read *Primeras Lecturas Españolas* will encounter an average of fewer than six new words to the page. What a relief! There are 116 pages of text, no notes, and a vocabulary from which nothing is omitted except words identical in both languages in spelling and meaning. The large type and excellent paper complete the comfort of the reader, who ought to follow poor Nela's story rapidly, with a minimum of thumbing of vocabulary and not a single note to look up. Many readers will very seldom need to refer to the vocabulary, having already acquired a good half of the words. I have of course read *Marianela* many times and I find *La Nela* an expert abridgment; the student will not find a dull page in it, as the students of *Marianela* often did. There are not many texts so susceptible (in the right hands) of abridgment as this one; with the Chicago plan applied to it, I feel no hesitation in recommending it for the first book of the second year.

* * *

The Spanish Omnibus (London, 1932) is a collection of extracts purporting to represent the work of the leading Spanish writers of today, translated for the first time into English by Warre B. Wells, with biographical notes by J. G. Gorkin, and an introduction by the condescending Henri Barbusse; the contributors are fifteen in number, some of the school of '98 and others their young successors, who offer the more vivid and original pieces. A reader unfamiliar with recent Spanish prose will form from this miscellany a poor idea of most of the authors included, of some of them an erroneous one. The selection from Antonio Espina's *Luis Candelas* is entirely happy; Valle-Inclán's *The Golden Rose* gives a glimpse of the celebrated Don Ramón's power of ironic portrayal; but Miguel de Unamuno would never be guessed from what is given of him here. Barbusse speaks in his first sentence of "this fine collection" but does not again mention it. What he says of the "superb series" of modern Spanish writers he would say in any case; he seems studiously to avoid enlarging on the *Omnibus*. A good idea.

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He says, however, something that should provoke a response by some reader of the FORUM, whose editor will consider for publication any acceptance of the challenge:

"With the passage of time the Spanish language has acquired the taint of stagnation. Its classic fixity has become too rigid. Adequate as it was to a world-spirit that lasted for centuries, it has not yet completely adjusted itself to contemporary life. At the present time its handling demands such a mastery that those who completely succeed in it are worthy of remark and of being pointed out. It is for this reason that Castilian has had such small success in eliminating other idioms in the Iberian peninsula: Galician-Portuguese, Basque, and above all Catalan, which is making great strides. It is also a fact that the Spanish which is spoken in Central and South America is becoming a more supple and living language, with Castilian of pure ancestry lagging behind it."

Compare the last sentence with the following, which also invites a reply: "No one who, knowing the Spanish language, as well as the poverty of Argentine expression, and, what is even more striking, the poverty of Argentine imagination, can doubt that Enrique Larreta's novel (*La Gloria de Don Ramiro*) is among the most serious if not the most serious contribution that Argentina has made to the imaginative fiction of our time." (Hermine Hallam-Hipwell in THE SATURDAY LITERARY REVIEW, March 12, p. 589.) Between the two of them, the Spanish-speaking world seems to be in evil plight. Why not annex it all to Andorra?

* * *

A scant four miles north of Claremont College, at the end of Mills Avenue, is the "Little Theatre in Padua Hills," a beautiful building in a large garden near the foot of the Sierra Madre peak long ago named by the Franciscan Fathers for San Antonio de Padua. Last summer the Padua Hills troupe, sponsored by Mr. and Mrs. H. H. Garner of Claremont, gave "Serenata Mexicana" and "El Rancho San Antonio," staged and acted mainly by local talent, with abundant music. This is appropriately mentioned here because the plays are reminiscent of the Spanish and Mexican régimes in California and many of the actors are natu-

ally Spanish of speech. In fact, the *Serenata* is performed in Spanish, with charming Mexican folk songs for interludes. When you drive out the Foothill Boulevard you can lunch delicately and cheaply next door to the theater whether the house is dark or not. The more Little Theaters the better, especially those that re-enact the local tradition with local talent. Out of such have come some plays and players of national fame.

* * *

All those interested in "el ángel de tinieblas" will be delighted with *The Solitudes of Don Luis de Góngora*, translated into English verse by Edward Meryon Wilson (Cambridge: Heffer, 1932), a considerable achievement. The English were the first to translate Góngora (Thomas Stanley, Sir Richard Fanshawe) and have continued to be interested in him in the versions of Lord Holland, Sir John Bowring, James Young Gibson, and especially Archbishop Edward Churton. In France he was given late and scant attention, until the French joined the rest of the poets to honor Góngora's tercentenary in 1927. Mr. Wilson says that Rubén Darío's knowledge of Góngora was far from profound but it was he who revived interest in him in Spain. Góngora has since remained a source of inspiration to Spanish poets.

* * *

"The only up-to-date guide to Mexico," says the wrapper of *Your Mexican Holiday* by Anita Brenner. It is rare to read the truth on a wrapper, but this one tells no lie. Miss Brenner's guide is not only up-to-date but, as the wrapper might, also truthfully, have said, it covers much more than any other guide—all sorts of things that interest travelers: routes, for instance, afoot and by every kind of vehicle; what to wear, where to go, fish, hunt, explore; what to see, eat, drink, read, buy. There is even a chapter on honeymoon places—"places for an unconscientious traveler, from which you can bring back little concrete information but more than your share of poetic panorama." Miss Brenner, for years a resident here and there in Mexico, knows the country well, its social classes, folkways, fauna and flora, and knows how to impart her knowledge attractively. There are 31 pages of classified directory, 9 of index, 23 of

automobile highways and maps, and so on. The book is just off the press of G. P. Putnam's Sons.

* * *

A "Centro Cultural Hispánico" with headquarters at 715 Park View Avenue, Los Angeles, has just been formed for the purpose of giving American teachers and students of Spanish an opportunity to practice the language in social, commercial, and literary ways and to have personal acquaintance with representative social and intellectual groups of the Spanish-speaking element of the city. There are to be lectures, social gatherings, concerts and recitals, reading sessions and art exhibits at stated intervals. The formation of this Centro is due to the initiative of Professor Guillermo Prieto-Yeme, formerly of the Universidad Nacional of Mexico, who will direct the literary features of the organization, while Professors Rawlinson and Weaver will look after its musical and social events.

* * *

Here is a little 40-page pamphlet which anyone about to begin learning a language, any language, will find exceptionally helpful: *On Learning to Read Foreign Languages*, by Harold E. Palmer; it is obtain-

able from The World Book Company and was published in 1932 by the Institute for Research in English Teaching of the Department of Education, Tokyo. To illustrate how, unaided, to go about learning to read a foreign language, it uses Castillo and Sparkman's *Primeras Lecturas Españolas*, but the instructions might equally apply to any other language than Spanish; teachers can profit by it as much as learners. Dr. Harold E. Palmer is a prominent English educator particularly interested in language teaching; until 1921 he was of the faculty of University College, London, which he left to become Linguistic Adviser to the Department of Education at Tokyo and Director of the above-named Institute, for which he edits *The Bulletin*, a meaty little monthly, the July number of which contains a 600-word English vocabulary simmered down from long experience. Dr. Palmer has written many books on linguistics, such as *The Scientific Study and Teaching of Languages* (1917), *The Oral Method of Teaching Languages* (1921), and *The Principles of Language Study* (1922). *The Bulletin* and the books can doubtless all be had from The World Book Company. The clear and colloquial style of Dr. Palmer adds greatly to the value of his writings.



CORRESPONDENCE and COMMUNICATIONS



The Linguaphone French Course

A little over a year ago, the Linguaphone Institute of America was established at 10 East 43rd Street, New York, with the fortunate result that these internationally famous pronunciation courses in French, German, Spanish, Italian, Russian, Swedish, English, Afrikaans, Irish, Dutch, Esperanto, Persian, Chinese, Latin and classical Greek can now be easily procured in this country at generous discounts to students. Through the courtesy of the Institute, I have had the opportunity to examine carefully the French Conversational Course and Literary Course; a Travel Course and set of songs being also available for this language.

A free correspondence service, entirely free of charge, is included with the Linguaphone courses, so that the Institute does everything imaginable to obviate the inherent limitations of this method, and ensure the pupil's progress. Curiously enough, as experienced teachers know, many persons always learn pronunciation better from the tireless disk than from a master, they are convinced that

the record gives the real speech, and can often imitate it to perfection. The lesson manual accompanying the Conversation Course was revised in 1929, and is carefully graded and entirely up-to-date. The vocabulary of each lesson is based upon a picture, while in the right hand margin the English of all the words recorded on the disks is given. A student's key is provided for the pages of grammar lessons which are meant as review exercises. These grammar exercises are much too short, but the main interest of the course lies in the recordings on the 16 ten-inch records. Nine voices are heard on the conversational disks, principally the vibrant baritone of M. Daniel Michenot, professor in the Conservatoire at Strasburg, who lectured for the Alliance Française on the Pacific Coast in 1928. The disk of basic French sounds is a recording of Paul Passy, while three female voices also take part in the dialogues. I was able to recognize every word on these disks, without peeping at the text-book, so perfect is modern electrical transcription. The standard of speech illustrated is that of educated persons of middle

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age, the only possible criticism of this set being a faintly perceptible echo in the disk of isolated sounds. A pamphlet of instructions affords suggestions for the use of the records with pupils of all ages. Each set is packed in a convenient strong carrying case.

The *French Literary Course* comprises ten double 12-inch disks, one face by Passy, three faces by an actor, G. de Warfaz, and the others by M. Michenot, recorded in 1931, and a booklet containing plain texts and biographical notices. Sixteen fables and poems, and eleven interesting prose selections make up the set. The average teacher is sure to benefit by rehearsals of these disks in order to improve his intonation when reading aloud in class. I would say that these recordings are too difficult for imitation by pupils, they embody too much of the art of the *disneur*. This drawback could be largely removed if a pamphlet of instructions and interpretative comment accompanied the set, explaining, for example, that punctuation is not a sufficient guide to correct intonation, that *liaisons* such as *partoutou* or *voyagerà pied* belong only to sustained style. A record of a real speech, delivered as a speech, would be a welcome addition.

WILLIAM LEONARD SCHWARTZ.

Stanford University

Realia

The publishers of LE PETIT JOURNAL announce several new features for the coming year. Beginning with the October 1st issue, one section of each number is to be reserved for essentially simple material that can be used as introductory reading for first-year students who have mastered the simple elements of the language. This will include brief, easy anecdotes, short poems for memorizing, current news items written very simply, some simple pedagogical devices, etc.

Complying with requests received from numerous teachers, there will be a continuation of articles on subjects current in the natural conversation of the students and of particular interest to them. Last year's series included radio, moving pictures, aviation and motoring. This term's series will be introduced by sports: tennis, football, pelote basque, golf, etc. Since the subject-matter is more or less familiar to the student, these articles will be desirable material for rapid reading for comprehension. The editor invites requests from teachers for other subjects of which the vocabulary will be of special realia value.

A sheet of TEACHER'S SUGGESTIONS and a desk copy of LE PETIT JOURNAL will be sent gratis to each teacher who uses LE PETIT JOURNAL as required reading and who is subscribing to ten or more copies. TEACHER'S SUGGESTIONS give new type exercises based upon the content of the corresponding issue: multiple choice, true and false, synonyms, homonyms, tests on silent reading, etc., as well as grammar drill, verb drill, and other language teaching devices.

With the November 1st issue, a supplement with two line drawings, 10½"x15" of the series: *Le Vocabulaire par l'image: Une Grande Gare and La*

Vie à la campagne will be sent to each subscriber with the compliments of the publishers.

The usual seasonal and occasional articles will appear as the occasion arises: Presidential Election in France and French Parliament elections during the month of October. This will give matter for discussion in the class during the weeks preceding the American elections.

The 1932 annual revision of the twenty-page list of *REALIA FOR FRENCH TEACHING*, prepared by Mrs. Alice M. Dickson, Editor of LE PETIT JOURNAL, is now available. Copies may be obtained only from Dr. Stephen A. Freeman, French Summer School, Middlebury College, Middlebury, Vermont. (Enclose 35 cents to cover cost.)

Teachers who have not yet owned this set of suggestions may be interested to note some of the topics covered: *Photographs and Reproductions* of: art museums, monuments, current events, etc.; *Postcards* (addresses of dealers, collections, pedagogical); *Slides, Films and Records* (addresses and suggestions, in France and in U. S. A.); *Railroad Posters; Wall Charts and Maps; French Provinces* (books and magazines, patterns for peasant costumes—full size and for dolls—dolls in local costumes, etc.); *Industrial France; Paris Medals* (of pedagogical interest); *Flags; Le Cercle français; French Holidays* (suitable for special programs); *For Christmas Programs* (French Christmas and New Year cards, Christmas songs, records and stories); *French Music* (collections of French songs, periodicals, dealers in French music); *Classroom Plays and Monologues* (catalogues, periodicals, etc.); *Le Petit Guignol* (marionettes); *Sources of Information and Addresses for Securing Realia* (in France and in U. S. A.); *Specific Realia Items Obtainable in France and in U. S. A.* (Catalogues, Circulars, Almanachs, Agencies, Calendars); *Games of Pedagogical Interest; Books on Games and Sports; Educational Publishers in France; Paris Commissionnaires* (for ordering books from France); *To Keep in Touch with the Latest French Books; French Bibles* (and New Testament); *Books Useful as Classroom Aids* (Argot, Langue populaire, Idiotismes, Geography, French Schools, etc.); *French Periodicals* (suggested list suitable for high school and college reading, dealers through whom subscriptions can be placed); *List of French Pedagogical Magazines; Juvenile Periodicals; American Modern Language Magazines; Suggestions for Stimulating Interest in French; General Suggestions for Ordering from France; International Correspondence.*

Hispanic Culture Center

On the evening of September 19th, the Hispanic Cultural Center held its first public lecture meeting in Spanish at its headquarters in Los Angeles. A group of Spanish teachers of local high schools as well as several prominent families of the Spanish-speaking colonies of the city attended. The lecturer was Professor Hermenegildo Corbató, from Spain, now teaching in the University of California at Los Angeles, his subject being "The Study of Spanish in the High Schools and Universities of the United States."

On special invitation, the Mexican painter, Señor Siqueiros offered a brilliant lecture on the origin of the Mexican art produced by the Revolution in his country. The program included a piano and violin recital of Spanish music.

In October, the Centro will have another lecture meeting in which a very distinguished Uruguayan writer, Señora Siqueiros, will talk on the literary movement of South America. There will also be fine musical numbers. The American teachers and advanced students of Spanish in and near Los Angeles are specially invited to this and subsequent lectures.

The Centro Cultural Hispánico has just been created, and among its organizers, directors and advisers are Messrs. S. D. Weaver and Herbert E. Rawlinson, of the Institute of Musical Education; Professors Laurence D. Bailiff, Chairman of Spanish Department, University of California, Los Angeles; Dr. S. L. Millard Rosenberg and Hermenegildo Corbató, of the same University; Guillermo Prieto-Yeme, former professor at the National University of Mexico; Miss Rosalind A. Hughes, Francisco Garcíadiego, Francisco Alcocer, Manuel Rincón and Marcial Fernández.

The purposes of the Centro Cultural Hispánico are, in the first place, to offer the American teach-

ers and students of Spanish a good opportunity to practice the use of this language by means of attending lectures to be given by people from several Spanish-speaking countries; to have them take part in social affairs with distinguished representatives of the Spanish countries, to attend reading meetings to be held under efficient professors, and to join in other activities the Centro intends to organize.

In the second place, the Centro plans to be a meeting ground where our American men of letters will have the opportunity to meet the best social and intellectual members of our Spanish-speaking colonies. Then there is also the plan of having this institution receive and honor the prominent visitors often coming from Spanish-speaking countries, giving them an opportunity to deliver their friendly message to the American men of letters.

The Centro, finally, will propagate in California the Spanish and Spanish-American arts by means of concerts, recitals, art exhibits and the creation of a good Spanish library.

The Centro's headquarters are at 715 South Park View Street. Enrollment is open every week day from 9 a. m. to 4 p. m. Activities are in the evening only, and all programs are in Spanish.



ASSOCIATION ACTIVITIES



IMPORTANT NOTICE to SUBSCRIBERS!

Owing to reduced revenues caused by the general economic deflation, the Executive Committee of the Modern Language Association of Southern California has voted to discontinue the MODERN LANGUAGE FORUM as a **quarterly**. This number (October, 1932) is therefore the last to appear as such and concludes Volume XVII. Beginning with the calendar year 1933 a FORUM-YEARBOOK will be issued. The new publication, substantially augmented and without sacrificing any essential features of the magazine, is to be regarded as but a temporary expedient in order not to break the continuity of the present periodical's 17 years of existence. The FORUM-YEARBOOK will be issued in

April, 1933, and annually thereafter until resources permit the resumption of the FORUM as a quarterly.

The FORUM-YEARBOOK will be sent all present paid-up subscribers in lieu of whatever numbers of the MODERN LANGUAGE FORUM may be due on unexpired subscriptions. Until further notice the FORUM-YEARBOOK will be sent to fulfill subsequent renewal and/or new subscription orders.

In the present emergency the co-operation and continued support of all friends of the MODERN LANGUAGE FORUM are counted upon! Professional affiliations should be the last to be severed, even temporarily, in times of stress! Identification in guild unity with one's fellow-workers is the best antidote against the disintegrating forces of discouragement and undermining of morale!

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Regular Fall Meeting

The regular fall meeting of the M. L. A. S. C. will take place on Saturday, October 29th, at Beverly Hills High School.

The program is, in part, as follows:

9:30 a. m. MEETING OF EXECUTIVE COMMITTEE.

10 to 11:30 GENERAL MEETING.

Round-table Discussions. Reports by Groups of the Research Council.

12:15 p. m. LUNCHEON. BUSINESS MEETING.

1:30 p. m. SECTION MEETINGS.

Topics: "Reminiscences from Abroad This Summer." *FRANCE*

—Miss Minnie Porter, Fullerton High School. *GERMANY*—Dr. Erwin Mohme, University of Southern California. *SPAIN*—Mrs. Maria Goddard, Los Angeles Junior College.

SPAIN APPROVES OF CASTILIAN.—Provision in the new Spanish constitution for the teaching of Castilian as the official language was approved by the Assembly on October 22, 1931. The article, as amended, makes instruction in Castilian obligatory on the part of all primary and secondary schools in Spain, permits autonomous regions to teach the regional language in addition to the official tongue.

CONTEST TO DEVELOP NEW SPANISH ANTHEM.—Neither the old Spanish National Anthem nor the French "Marseillaise," which is widely popular, is appropriate as the national hymn of Republican Spain, the Council of Public Instruction feels, so it has organized a prize contest in which the country's amateur and professional composers will be asked to provide a new anthem.

PROPER SPELLING OF MEXICO LEGISLATED.—The controversy over the spelling of Mexico with an "x" or with a "j" entered the Legislature on November 2, 1931. The Chamber of Deputies has prepared a declaration that the old law of President Juárez, passed in 1864, is still in force. Juárez, after defeating the invaders under Maximilian, decreed that the spelling "Méjico" would not be tolerated on official documents and should not be used on private documents. The word Mexico is of Aztec origin.

GERMAN HOUSE AT U. W. GETS \$500 BEQUEST.—The German House at the University of Wisconsin is the recipient of a bequest of \$500 by the will of the late Julia Stern of Milwaukee, according to a recent announcement.

Originally established in 1914, the German House is probably the oldest modern language house in the country, according to B. Q. Morgan, professor of German. The present house is located in a stone dwelling which is being held in trust for this enterprise.

Members of the German department at the University constitute the holding company which has legal title to the property so that the House is in fact an adjunct to the University. Germans throughout the state have contributed to the establishment and upkeep of the House, whose representative character is thus recognized.

MAY STUDY IN GERMANY AND GET FULL CREDIT AT HOME.—American college students majoring in German may now spend their junior year in Germany and carry on studies for which most colleges will grant full credit toward the degree of bachelor of arts, according to announcement made by the German department of the University of Wisconsin.

This plan has been formulated by the International Institute of Education.

Munich, with its university distinguished for eminent scholars, its art collections, its musical and theatrical life, and its nearness to the Bavarian Alps, has been chosen as a suitable place for the junior year group.

Prof. Camillo von Klenze, of the department of history of American literature and German American cultural relations of the University of Munich, will have direct charge of the American students.

In order to steep the students in German culture and civilization, each will be placed in a German family. Week-end and vacation trips to nearby places of interest will be organized and arrangements will be made for attendance at the opera and theatre.

Only those students whose record at college has been uniformly high and who have had at least two years of college German, or its equivalent, will be allowed to spend their junior year in Germany. Attendance at a summer school in Germany preceding the work at the university in the fall is required.

NEW FRENCH MAGAZINE.—*L'Echo des Etats-Unis*, a monthly publication dedicated to furthering the interests of the French population of Los Angeles, has appeared on local news stands. The offices of the journal are at 117 North Broadway. The magazine is edited by Henri Paillac, French journalist, assisted by Jacques Jou-Jerville, French writer, and Roger Lacor, Paris newspaper man.

JOURNALISM SCHOOL TO TRAIN REPORTERS FOR SOUTH AMERICAN WORK.—A new special curriculum which will have as its objective the training of students for press association work in Latin-American countries was established this fall at the School of Journalism at the University of Wisconsin.

Undertaken in cooperation with Prof. Joaquín Ortega, chairman of the University department of Spanish, the special curriculum was put into effect only after extended negotiations with the Associated Press and United Press had indicated a need for the special training, the plan for which had brought forth a cordial interest on the part of these associations.

In addition to completing the regular curriculum of the School of Journalism and acquiring a thorough training in the Spanish and Portuguese languages, the students will pursue a number of special courses in geography, economics, political science, and language, such as "Geography of South America," "Geography of Foreign Markets," "Economic Development and Trade in Latin America," "The United States and Latin America," "Spanish-American Literature," "Spanish-American Civilization," and "Interpreting Hispanic News."

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